

P R E M I E R E I S S U E

Michael De Pasquale Jr.'s

KARATE

INTERNATIONAL

MARCH/APRIL 1989

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■ THE IMMORTAL

**Bruce
Lee**

■ KARATE SYSTEMS

Joe Lewis

■ SIMPLE AND EFFECTIVE

The Basics

■ A SUCCESS STORY

**Martial Art
Filmmaking**

also:

MARTIAL ART
NUTRITION

EQUIPMENT

TOURNAMENTS

SEMINAR NEWS



0 71896 47275 2

Discipline, Truth, and Honor The Martial Arts

MARTIAL ARTS! THEY WERE TAUGHT AND PRACTICED IN PLACES called dojos, which translated means 'place of cultured technique and spiritual character'. It was given this name because the people of the era believed that only after a person could master the unification of spirit and mind that he would become proficient in the arts. Just as the ancient Greeks and Romans gave honor to Mars, the God of War, Japanese warriors of the middle ages believed sanctification and purity of mind was the true way to mastering the martial arts.



The martial arts, as I hope to depict them in future issues, are made up of many styles and special techniques as methods for one to defend themselves and stay healthy and fit. It is my belief that we can and should attempt to become better human beings through the study of the various martial arts. People who are at peace with themselves always seem to be at

peace with their fellow man. Since all education is based on the simple fundamentals of learning to think for ourselves, we should study all of which improves creativity, eliminates fear and creates discipline.

The martial arts promote the positive aspects of self-defense, self-awareness, self-reliance, respect and humility. The arts have been described as one of the most all around superior fitness and conditioning methods. People from all segments of a society can benefit from even a limited exposure to the martial arts.

In closing, I hope you all will enjoy this first issue and future issues of Karate International.

Michael DePasquale Jr.

Shihan Michael DePasquale, Jr.

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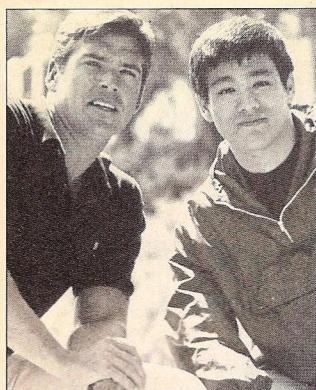
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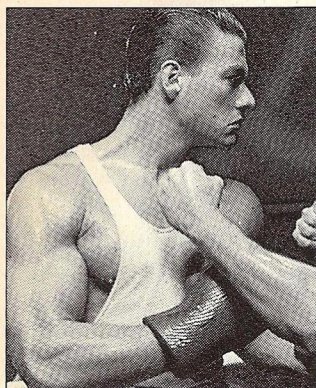
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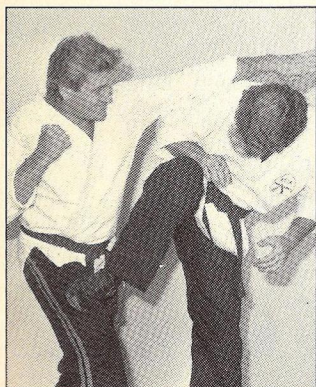
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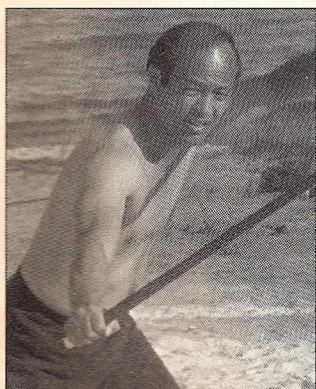
15



32



42



50

Volume 1, Number 1

C o n t e n t s

F E A T U R E S

Bruce Lee: The Immortal Little Dragon	Cover Story 15
The man, the myth, the legend.	
The Call for Continuous Contact	7
John Graden, noted sparring champ, espouses the need for a standard point system for what is quickly becoming the event of the future.	
Black Belt Extraordinaire	12
Meet Michael DePasquale, Sr., renown martial artist & security expert.	
Bruce Lee's Secret Training Equipment	30
Discover the handcrafted training equipment that pushed Bruce Lee's physical prowess to the edge.	
On the Cutting Edge of Martial Arts Filmmaking	32
Film director Yuen Kuai, constantly seeking to improve his craft has redefined the elements of a quality martial arts film.	
Jeet Kune Do: The Next Generation	50
Loyal followers continue to both preserve and nurture the growth of Jeet Kune Do, Bruce Lee's training and fighting system.	

D E P A R T M E N T S

Equipment	10
Karate International's capsule synopsis of the best and latest in martial arts training equipment.	
Reviews	20
Entertainment and instructional video reviews and books fall subject to the critical eye of Manuel Siverio & Tom Destry.	
Seminar Digest	46
Continuing coverage of important martial arts seminars worldwide. This issue features noted seminars in Florida and Virginia.	
Nutrition	48
Supplement your diet with vitamins.	
F.U.M.A.	60
Join the crusade against crime.	
Tournaments	61
Karate International covers the top martial arts tournaments.	

T E C H N I Q U E

Nin-Ju-Ka Combat Katas	24
Learn how to perform five basic Nin-Ju-Ka kata sequences. Nin-Ju-Ka, developed by Michael DePasquale, Jr. is a unique and effective self defense system.	
Joe Lewis Karate Systems	42
Joe Lewis, one of the world's greatest full contact karate champions, begins the the first in a series of fighting technique instruction.	
The Basics	54
Never losing sight of the basics is fundamental to developing successful martial arts technique. Learn the simple, painful effective ways to become a well centered martial artist.	

Black Belt Extraordinaire

by Jeannette Daly

Just beyond the reach of the spotlight on many of today's most celebrated stars stands Mike DePasquale, Sr. DePasquale, a black belt expert, has been a bodyguard to the world's famous and infamous, including Marilyn Monroe, Nikita Krushchev, Humphrey Bogart, and Fidel Castro.

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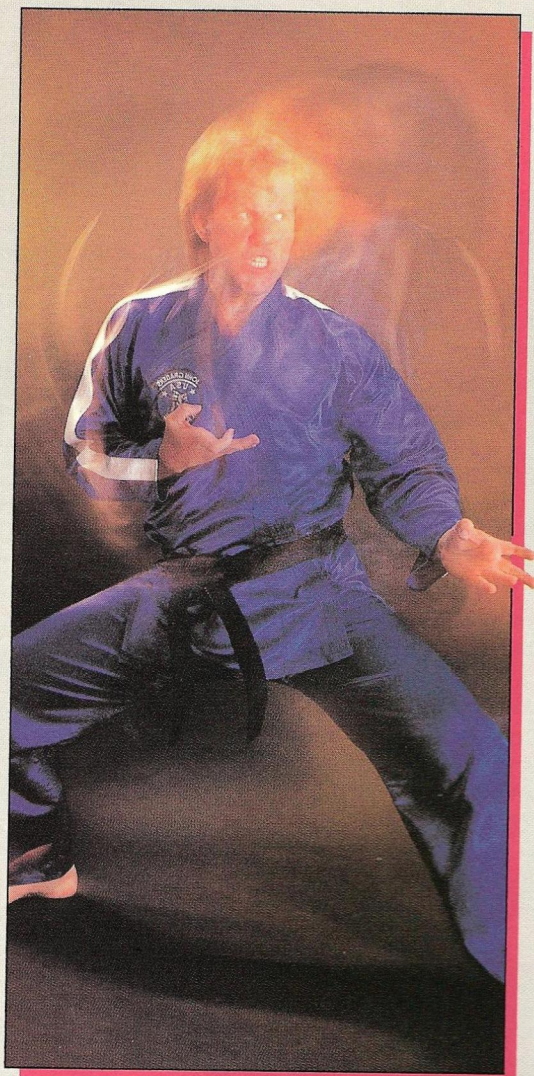
as a "true master in the fighting arts and law enforcement."

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DePasquale (above right), hosting a Labor Day Rally, is joined by, from left to right, New Jersey Governor Tom Kean, former boxer Joe Frazier, Vice President George Bush and Boxer Floyd Patterson.

on the political stump that he was requested to host George Bush's Longshoreman's rally with Frazier, Patterson and Bush. DePasquale, an internationally acclaimed expert in bomb devices and terrorist's tactics, says he gets the greatest pleasure from lecturing, writing on his craft and "Passing on a sense of discipline and a respect for what God has put on the earth."



THE CALL FOR CONTINUOUS CONTACT

where **action** is the
main attraction

by
John
Graden

A move to revolutionize point karate through the introduction of nonstop fighting is now underway. Recently, in New Jersey and in November, in Florida, *continuous contact* debuted in experimental matches featuring the Atlantic World Karate Team. Will continuous contact infuse new life in tournament competition? Can it help make semi-contact karate a genuine spectator sport? John Graden, one of the concept's chief architects, tells why he believes it will.

Kick, punch, stop, resume; punch, kick, stop, resume — this staccato rhythm of point karate competition has for years frustrated participants and spectators alike. Everyone's snored through it a thousand times: long -suffering pauses that last longer than the action itself.

Finally, several inspired minds have taken steps to introduce a new approach called *continuous contact*, a nonstop form of semi-contact fighting where action is the main attraction. This innovation, a number of the sport's movers and shakers believe, could very possibly put the pizz in the zazz in point karate.

One of the chief architects behind the call for continuous contact is John Graden, 27, of St. Petersburg, Florida. Graden, a protege of the legendary Joe Lewis, has fought on a small scale and promoted continuous contact matches. As the Vice President and Technical Director of the World Association of Kickboxing Organizations' (WAKO) U.S. branch, he's introduced a set of viable rules to govern the new sport and helped persuade Chuck Merriman and his prestigious Atlantic World Karate Team to take part in one of the first experimental bouts under these new rules.

Graden, Merriman and company are by no means alone. Perhaps the chief public proponent for continuous contact has been Bill "Superfoot" Wallace, whose columns in *Black Belt* since 1987 have repeatedly called for the renovation of the sagging sport. This year the editors of *American Karate* and *The Fighter* have joined Wallace in the media outcry for continuous contact. Perhaps American Karate's Alan Paul summed up the problem most succinctly when he wrote: "Tournament karate is not fun to watch."

But until Graden came up with the rules, Merriman with the willing team and two promoters, and a public platform to introduce the concept, everything was all talk and no action.

Atlantic coach Merriman agreed to permit his team to fight in two experimental continuous contact bouts. The first took place at the Top Ten Nationals on July 16th in Atlantic City, New

Jersey, a new A-rated national event promoted by Dr. Eddie Andujar. Dr. Andujar, the Atlantic Team physician and the original PKA world welter-weight champion, has campaigned aggressively for the transition to continuous karate. At this event, a five or seven member Atlantic Team fought the Miller Lite Team. Jeff Smith served as referee; Truman Irving, Larry Carnahan, and Bill Wallace were officials.

The distinction of continuous contact is simply this: bouts are not stopped when a point is scored. The fighting is continuous. The rules are still semi-contact in nature. To declare a winner, three judges raise a red or a white flag. The referee's only job is to control the fight and keep the action flowing and safe. He doesn't participate in the scoring. (See sidebar for synopsis of rules.)

Graden believes impact of the new approach will be felt all the way to the karate school level. "Continuous contact," he predicts, "will have an impact on three different levels. First and foremost, from a purely sports angle it's going to be more exciting for the spectator. It's nonstop action and it's easier to understand. Granted, it's not as exciting as full contact, but it certainly doesn't require the inside knowledge that point karate currently does. Anybody can watch continuous karate, enjoy it, and understand who the winner of a match is."

Graden says it will equally benefit the participant. "Most people enroll in karate for self-defense," he says. "they

they're not providing a good service to their students by teaching them, say, the lunging backfist of point karate. They will rather, I feel, want to teach them to fight continuously because students enroll to learn how to fight, not how to score a point.

"The student wants to learn how to hit, how to absorb a certain amount of punishment because pain is a part of their training, and be able to fight back. And this is what continuous contact promotes. So it can be taught in the school without being in technical conflict with good self-defense instruction."

Until now, continuous contact has been applied in competition only in Europe. In 1985, a U.S. team participated in a ten-day competitive tour of Europe, sponsored by WAKO's European president, Ennio Falsoni of Italy and Banzi magazine. Graden was a member of that team.

Recalls Graden, "We traveled from town to town competing in events under continuous contact rules. However, there were no written rules, which caused quite a bit of confusion and some terrible calls by the officials. But despite the problems, the Italian spectators loved it. They screamed for their favorite fighters and were very excited by it."

Although Graden admits he's not a promoter, he has promoted small tournaments and interschool meets using the continuous contact rules. His part in the move to implement continuous contact nationwide stems from his concerns about the future of the sport.

"One thing I do know is that in October or November 1989 the WAKO World Championships are set for Atlantic City with competition in full contact, semi-contact, continuous karate, and kata. I'm confident that a whole new group of stars will emerge from continuous karate. Fighters unsatisfied with semi-contact but not willing or interested in committing to full contact, have an opportunity to become world champions.

"The WAKO-USA is a non-profit organization with two primary goals," says Graden. "One, to select a team to represent the U.S. at the world championships, in all four divisions. Two, to initiate innovative alternatives to current competition, such as in continuous contact karate. I'm sure there's a large group of martial artists out there who would appreciate this alternative."

SCORING CONTINUOUS CONTACT

The following information, excerpted from the WAKO-USA rules, shows how continuous semi-contact matches are conducted. Promoters interested in a full set of the WAKO-USA continuous contact rules should contact John Graden, USA Karate, 1000 58th Street North, St. Petersburg, FL 33710; (813) 323-0830

GENERAL

Continuous semi-contact proceeds for the duration of the match with breaks only for equipment malfunctions, injuries, or warning from the referee.

SCORING SYSTEM

1. Every round is evaluated separately by each judge. The evaluation of a round should be made according to:
 - a. The number of target hits.
 - b. The effectiveness of the attack.
 - c. The combination ability.
 - d. The delivery of clean technique.
 - e. The clean fighting style.
 - f. The effectiveness of defense.
 - g. The balance of hand and foot techniques.
 - h. The overall impression of the athletic performance.
2. Criteria for warnings.
 - a. Unclean fighting style.
 - b. Constant clinching.
 - c. Constant and continuous ducking or turning of the back to the opponent.
 - d. Too little technique.
 - e. Prohibited techniques.
 - f. Excessive contact.
 - g. Unsportsmanlike conduct.
3. A fighter may receive only one warning. Upon the next infraction he may be disqualified, depending on the infraction.
4. A close fight is to be judged by overall impression and not by considering single-target hits.
5. On "call" from the center referee, the judges will hold up a white or a red flag indicating their choice, thus determining the winner. They must choose a winner. If all is even, then the fighter with the better techniques, strategy, or who has shown the best defense is to be chosen.

Continuous contact is much closer to self-defense, so it's going to be more satisfying to the competitor.

want to learn how to fight. Yet point karate, as it exists today, is unrealistic and far removed from actual fighting. Continuous contact is much closer to self-defense, so it's going to be more satisfying to the competitor.

"Third, in the future there will be an effect in the karate schools, I believe. I think many instructors feel

Skill Master

Thomas R. Bengston aimed to create something that recalled the old Shaolin Monastery.

from
Sparmate Products
PO Box 346
Morris, MN 56267

This month, Karate International looks at the *Skill Master*, a new martial arts training device. The *Skill Master* is a training dummy specifically designed for home use. Thomas R. Bengston, the head of Sparmate, sought to design a dummy that wasn't bulky, rigid or unresponsive. He aimed to create something that recalled the old Shaolin Monastery. The result is the *Skill Master* (patent pending).

With hand positions like the Wing Chun WoodenMan and an absence of "legs" like the Southern Praying Mantis Dummy, the *Skill Master* is mounted on an elastic rope that produces a responsive reaction. A sponge rubber target ball is located at head height and groin level with the body and arms positioned between these balls.

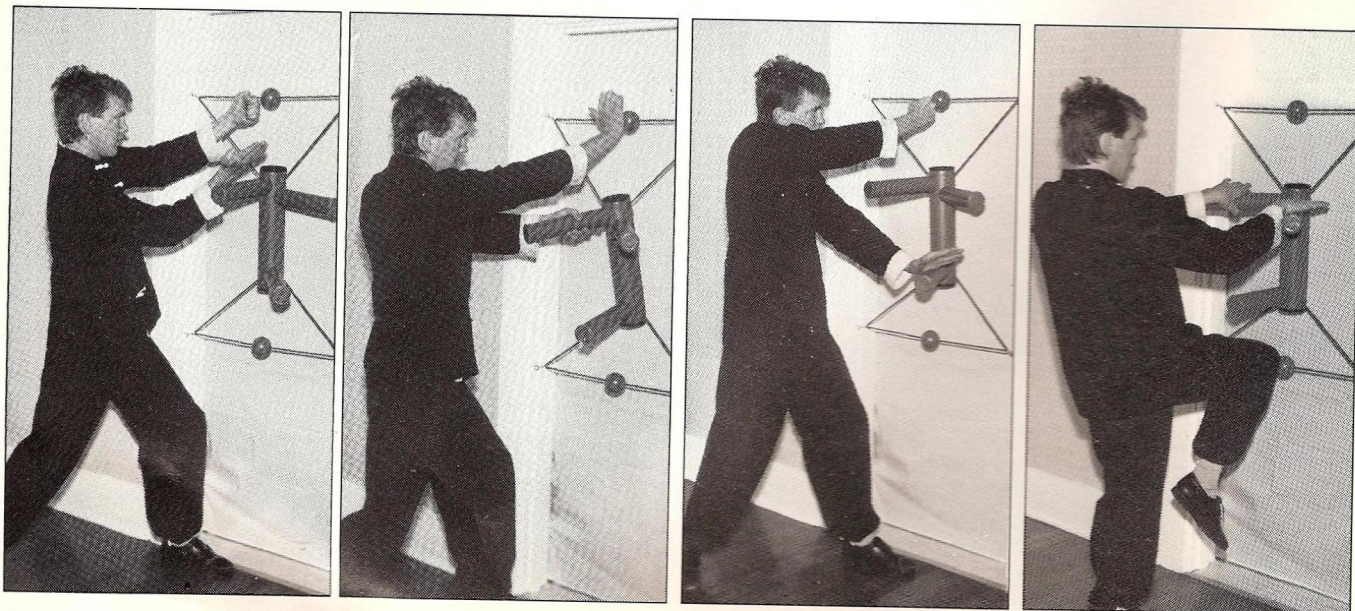
The body is made up of heavy duty PVC plastic with sturdy wooden arms, the arms and body are covered with foam-padded red vinyl. The *Skill Master* is designed to be mounted in any standard doorway.

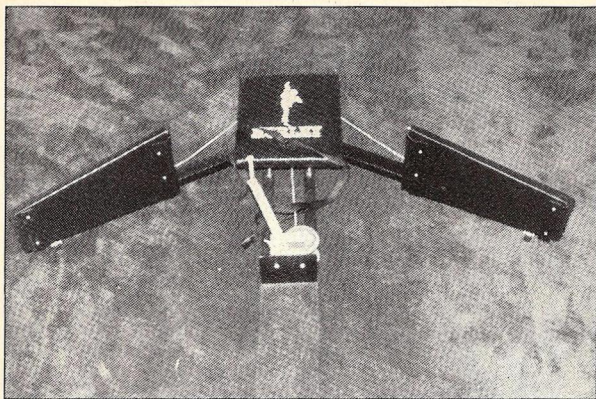
Two strong points of this apparatus are;

1) the target balls cause it to bounce unpredictably 2) the apparatus can be assembled and dismantled quickly and easily.

The *Skill Master* can be used as the target for various punches, kicks, finger and palm strikes, elbow and knee blows, plus trapping, clinging and wrist-hooking tactics. Its responsive action can improve the user's speed, accuracy and timing. Also, when properly used, *Skill Master* will increase sensitivity and in-fighting skill. However, caution should be taken when striking the dummy's body as the elastic rope may cause the "arms" to bound towards the user's face.

The *Skill Master* seems capable of withstanding heavy punishment and the sturdy plastic cord will provide its unpredictable responses for a long time. Those lacking space will appreciate its simple mounting and storage. Also, the *Skill Master* will not damage your doorway, (when used properly) and will not cause "inconsiderate" noise levels when being utilized. The *Skill Master* is a unique apparatus worth looking into. Those wishing more information can contact Sparmate directly.





Stretch Racks

able padding and comes with a warranty.

The main differences between the three company's versions, lie in the design of the apparatus, construction of the seat, and the crank arm. There are slight differences in operation, but you'll achieve the same result.

Any model will fit right into your training regimen. The advantages of using the stretch rack are:

- It makes stretching less boring.
- It takes pressure and stress off the knee joints.
- Increased flexibility can be gauged easily.

As the martial arts enter the modern training age, one thing will never change, stretching. All martial artists must stretch, and stretch racks make it easier and more bearable.

• **Power Stretch by Treco Products, Inc.**
11846 Tug Boat Lane
Newport News, VA 23606
1-800-368-2224

• **Hurley Stretch Rack by Carson Hurley Enterprises, Inc.**
2945 Orange Ave. N.E.
P.O. Box 12783
Roanoke, VA 24028
Price: \$119.95 plus shipping and handling

• **Ultra-Stretch**
P.O. Box 10556
Portland, OR 97210
1-800-547-4702 or 503-224-8326
Price: \$195.95 plus shipping and handling

A piece of equipment designed to help improve a fighter's flexibility, is called a stretch rack. Flexibility is directly related to the martial arts; flexible limbs can produce faster, more forceful blows while decreasing the chance of injury.

A stretch rack is basically a seat that can gradually pull the fighter's legs apart, stretching his abductor muscles. The legs are pulled apart by the movement arms on the apparatus. These arms widen as a crank is turned. There are three companies currently producing versions of a stretch rack:

These companies offer top notch products. Each is made of steel with comfort-



Marciano Heavy Bag

Training bags are an essential part of martial arts training. One bag that has recently become popular is the *Marciano Training Bag*.

Manufactured by Marciano Enterprises (owned by Rick and Diane Marciano), this new product was created by accident.

While training, Rick tore his heavy bag, that was under a year old. Diane, who had had some upholstery experience, saw a flaw in the bag's covering and so, as a surprise, she made Rick a better bag. As result, the Marciano's now have a family business.

The bag is made of durable 18 oz., vinyl-coated nylon, double and triple stitched with nylon thread, and has a double layered, reinforced bottom. It has elevated "D" rings to prevent

excessive wear and is hand-packed with high quality fiber. Flame retardant with a zipper-metal top, the bags come in several weights, three different colors, (red, light blue and black), and each is equipped with chain assembly and one year warranty.

To test the quality, the *Marciano Bag* was put through extensive punching and kicking sessions by students at the MCIA/Kali School of Fighting and received excellent grades. The bag always feels evenly packed from top to bottom!

The *Marciano Bag* is endorsed by such names as: Thomas Hearn, Duane Thomas, Milton McCrory, Steve McCrory, Jimmy Montoya and Hector Camacho. This bag is highly recommended; it's an excellent piece of durable, affordable training equipment.

- Manuel Siverio

Marciano Enterprises, Ltd.
2211 West Almeria
Phoenix, AZ 85009
602-252-7091

Black Belt Extraordinaire

by Jeannette Daly

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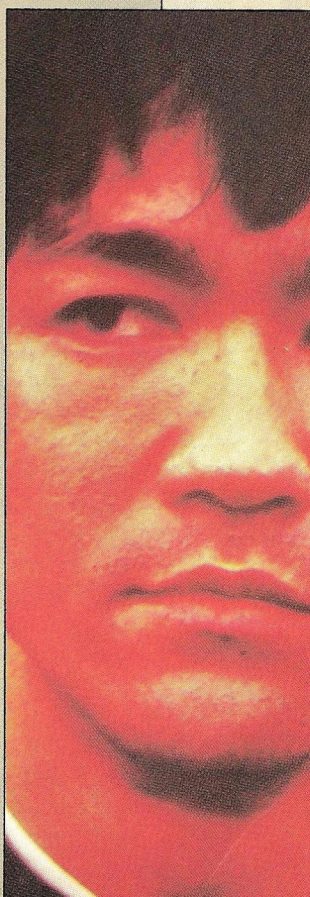
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BRUCE LEE

The Immortal Little Dragon

by
Michael
DePasquale
Jr.

*The piercing stare
of the master, inset,
and in his early
years as Kato.*

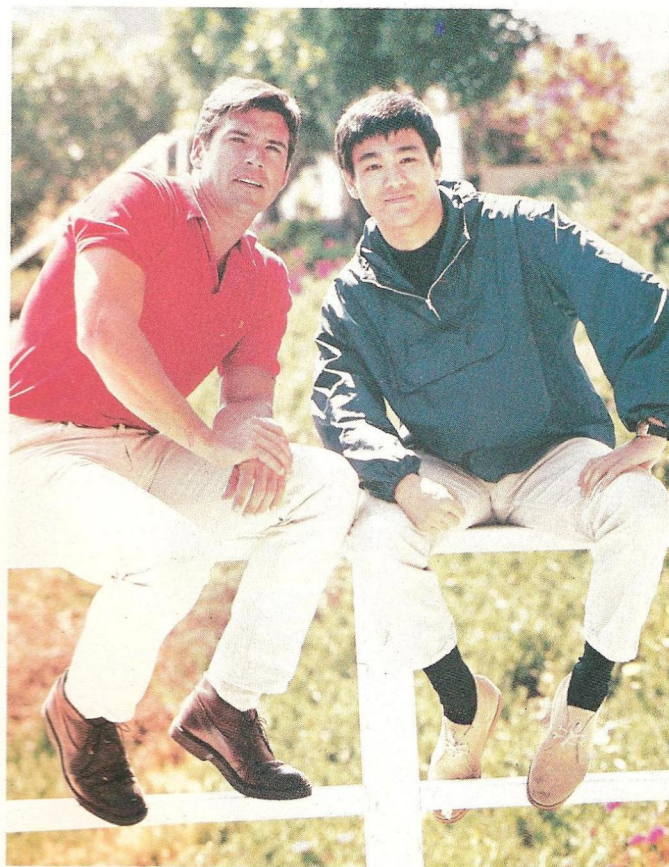


Bruce Lee's vital, amazing life ended all too soon at the age of 32.

Yet, into that relatively short time, Lee crammed a lifetime of living. His accomplishments in a variety of fields, most notably film and the martial arts, have left an indelible mark that has not faded with the passing years. In fact, his legend continues to grow to this day, insuring that, like a rare handful of other unique individuals such as JFK, James Dean and Elvis Presley, the power of his personality effects his admirers as strongly as if he were alive today.

As an actor and martial artist, Bruce Lee left millions of fans with a legacy of excellence that many still try to emulate. Despite the brevity of his time in the spotlight, he managed to leave even the most skeptical critic breathless, and although he died fourteen years ago, his fighting prowess and screen charisma still prove to be a winning combination that thrills legions of new fans throughout the world.

It all began in 1939, when Lee Hoe Chuen, an extremely popular entertainer in the Chinese opera, brought his wife Grace, son Peter, and daughters Phoebe and Agnes from their home in



Bruce Lee in his younger days with his Green Hornet co-star.

Hong Kong, to San Francisco, where he was to appear in a play. While performing in the United States, another son, Bruce, was born to the family on November 27, 1940. When Bruce was only three months old, he appeared as a baby stand-in in an American production entitled "The Golden Gate Girl". Shortly afterward, the family returned to

Hong Kong.

Bruce was a good natured child and when he was about four years old he and his sisters had walk-on parts in a Chinese war play. He didn't have very many opportunities to perform after that, but the seed had been planted. Every chance he had he would visit his father on movie sets, and the film crews fell in love with him. Little did anyone

know that before too long, a career leading to superstardom would begin to blossom.

Most people to this day don't realize that Bruce came from an acting background and that it was actually his first love before martial arts. Due to his father's involvement with the movie industry, Bruce had the opportunity to become a childhood star. It happened when Bruce was six years old. The director of his father's latest film saw him on the set and was so impressed that he offered him a part. At first both Bruce and his father thought he was joking, but he assured them he was serious. Bruce, wide-eyed, open mouthed, and deliriously happy, immediately accepted, and a career that would eventually lead to roles in over twenty films was launched.

Even then audiences sensed Bruce's intense energy and love of life. As he steadily grew in popularity so did his driving compulsion to continually search for new ways to channel his energy. Unfortunately, as he was growing up in his teens, his high energy would be the start of growing involvement with local

street gangs. He was always very protective of his sisters and would come to their defense whenever it was needed. As a teenager, Bruce would get into fights, sometimes for no reason at all. If he didn't win he would get quite angry at himself because he believed that only winning mattered. The occasional loss was unbearable to the young fighter, It was about that time that Bruce began studying Wing Chun.

Wing Chun (which means "beautiful spring time") is a very sophisticated Chinese fighting system stressing economy of movement and springing energy. It was reportedly founded by a woman, Yim Wing Chun, over four-hundred years ago. The style was based on the techniques of Shaolin nun Ng Mui of the Fukien province. Yim Wing Chun felt that Ng Mui's style was too complex and placed too much emphasis on power techniques and strong stances. She was searching for the simplest, most efficient method of defense, and not finding it among existing systems, she created her own.

The style that she developed was passed down through the centuries to Leong Bok Sul, Wong Wah Bo, Leong Yee Tai, Leong Jon, Chan Wah Soon, Yip Man (Bruce's Instructor), Leong Sheong, and Wong Soon Sum.

But despite his training in the art, Bruce still got into trouble and his mother was summoned to talk to his principal. She said, "Bruce loved and respected his father and knew how much his father hated violence. I would always threaten to tell on him if he didn't start behaving. He always promised to, but he kept fighting."

About that same time, when Bruce was attending St. Francis Xavier School, Brother Edward noticed Bruce was getting very wild. To teach him a lesson in humility, he invited Bruce to go to the boxing room and put on the gloves with him in a friendly match. Bruce had never boxed before, but using Wing Chun techniques, he was able to hold his own. Seeing that Bruce had talent, he invited him to join the boxing team. He did and at a tournament shortly afterward, he defeated the boy who had been champion three years in a row.

All along, Bruce had continued to make movies in Hong Kong. His latest one, "Orphan" was received quite favorably. As a result, Run Run Shaw, an extremely powerful producer,

THE FEDERATION OF UNITED MARTIAL ARTISTS IS A NON-PROFIT ORGANIZATION DEDICATED TO REDUCING THE INCIDENCE OF VIOLENT CRIME IN AMERICA AND MAKING OUR COUNTRY A PLACE WHERE PEOPLE CAN LIVE WITHOUT BEING IN CONSTANT FEAR FOR THEIR PERSONAL SAFETY...

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Birth Date: _____ Sex: _____ Age: _____

Occupation: _____ Phone No: _____

If Martial Artist, please fill out below:

Age When Introduced To Martial Arts: _____

Present Rank (Color Belt): _____ Date Received: _____

Place: _____ Present Rank Certified By: _____

Present Instructor: _____ Rank: _____

Address of Dojo: _____ Phone: _____

Average Hours Per Week Previous Instructors and Schools: _____

List All Certificates and Awards: _____

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wanted to sign Bruce to do movies for him. It was then that Bruce, who never really like school, announced to his mother that he wanted to quit high school and accept Shaw's offer. He felt certain that he could become a star. Grace also believe he could be successful, but was deeply concerned about what was happening to him. For one thing, he was becoming more and more involved in street fighting. Also, she felt it was very important for him to finish high school and get his diploma. The situation finally came to a head when Bruce was picked up by the police for fighting. For Grace, this was the final straw. She forbade him to accept Shaw's offer, and in 1959 sent him to live with friends in the United States, where he would finish high school. She knew in her heart that leaving would be his only chance to straighten out and make something of his life.

While in the United States, Bruce finished high school and went on to college. He never asked his mother or father for any financial assistance.

By day he attended the University of Washington, and nights he worked as a busboy in restaurants. After a few months of this, he decided that this lifestyle was not for him. He quit his busboy job and began teaching kung-fu. Linda Emery, a pretty blonde coed, enrolled in his class and in 1964 they married. Shortly afterward, they moved to California.

When he was twenty-two, Bruce authored a unique text entitled "CHINESE GUNG-FU: The Philosophical Art of Self Defense". This book reflected his preoccupation with spiritual as well as physical aspects of the martial arts.

In 1965, Bruce's son, Brandon was born. A short time later Bruce's father died and Bruce returned to Hong Kong for the funeral. Bruce was the first of the Lee children to arrive, and as was custom, he entered on his knees. He was crying uncontrollably, a way of asking his father for forgiveness on behalf of the rest of the fami-

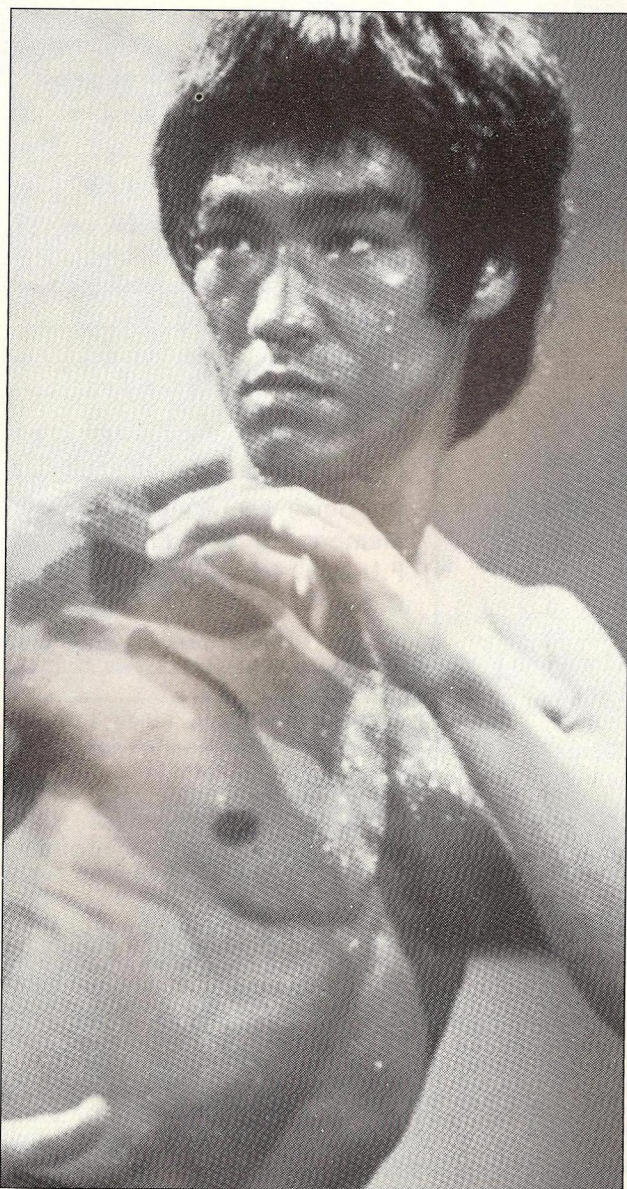
ly, and also a way of paying a deeply felt respect to one of the most important men in his life. The others were Yip Man, and Ed Parker.

It is known fact that Ed Parker, a karate pioneer in this country was a major stepping stone in Bruce Lee's career. He was responsible for Bruce landing the role of "Kato" in the "Green Hornet" series. When Bruce debuted to the world at Parker's 1964 Karate International, Ed got it all on film. While Ed was teaching the late screenwriter Jay Debring, Jay mentioned that his friend Bill Dozier (the producer of the "Batman" series) had brought the rights to the "Green Hornet" and needed a Kato. Parker showed Dozier the film of Bruce's performance at the International, and Dozier was immediately sold on Bruce's charismatic display of his martial arts prowess.

Bruce acquired a tremendous following as Kato, and he felt certain that the role was going to be his big break. However, the series was cancelled after one season as the novelty of prime time super heroes wore off. Bruce then found that parts calling for orientals were few and far between. He landed a small role as an enforcer in the James Garner film, "Marlowe", and also appeared in a few episodes of "Longstreet", a television series starring James Franciscus. For the most part, his acting career was going nowhere.

He was approached by promoters to open up a highly commercial, nationwide chain of "Kato's Gung-Fu Schools" but Bruce refused. Instead, he opened three kwoons of his own, kung-fu schools—designed for only the most serious martial arts students. It was here that he developed and taught what was to become his own fighting style, the legendary Jeet Kune Do. It was really a fighting method of no particular style in that it encompassed all styles. Bruce stressed that the styles which worked for the individual martial arts practitioner should be pursued, and those forms that did not suit him be discarded. Therefore, the art conformed to the artist rather than the other way around. Bruce's approach rubbed some traditionalists the wrong way, but he wasn't deliberately trying to alienate anyone—he was merely searching for the most efficient method of fighting. He has advantages in all styles as well as their own particular limitations and his outspokenness on what he terms "the fancy mess" of certain styles did have a negative effect on some, but his ability to back up his words gave him an immense credibility that was hard to argue with.

Bruce always enjoyed demonstrating on certain pieces of equipment to live audiences. The only problem was, he would always display such great speed and power that prospective partners would be frightened away. At one demonstration he had a canvas training shield used primarily for football training.



When filled with air it was about 12 inches thick and about three feet long. When he would meet someone for the first time he would talk the person into holding the shield. He would then move 10 feet away from the shield and rush toward it applying a hard side kick. The impact from his kick was so powerful that it would life the person holding the shield off his feet and into the arms of the man behind him, many times making both men fall to the ground.

Bruce also demonstrated his famous one-inch punch at tournaments and social gatherings. He would always pick a volunteer out of the audience and ask him to stand upright holding an inch-thick pad to his chest. With his fist only an inch away from the pad, Bruce would send a quick and devastating punch to his volunteer. The short distance punch always amazed the volunteer and the witnesses as well. It would send the person backward, crashing him into the chair, which would often topple over because of the impact.

In 1967 at the Long Branch International Karate Championship, his volunteer was Bob Baker of Stockton, California. "I told Bruce not to do this demonstration again", Baker recalls. "When he punched me that last time I had to stay home from work for a week because the pain in my chest was unbearable".

Bruce only really enjoyed two sports, boxing and the martial arts. His boxing idol was Muhammed Ali, who was in his eyes, the greatest heavyweight boxer in history. Bruce would watch Ali's films over and over until he knew most of the boxer's movements. To adapt some of his techniques to his southpaw stance, Bruce would watch his Ali films in the mirror.

His martial arts career blossomed, when in 1969, reruns of "The Green Hornet" had Hong Kong fans, by the millions, clamoring for more, especially when they found that Kato was a homegrown product.

Knowing that Hong Kong production methods were at best "primitive," Bruce began devouring

every book and bit of information dealing with film-making that he could get his hands on. He felt that a once-in-a-lifetime opportunity was being laid before him and he was not about to let it slip through his fingers. He studied direction, lighting, camera techniques, editing and production.

The early seventies saw Bruce spending more and more time between Hollywood and Hong Kong.

Offers began pouring in from many different sources and he was continually in transit, firming up commitments and scouting locations for future projects. In constant demand, his fees escalated accordingly to such astronomical rates as \$275.00 per hour. However, the perpetuation of Jeet Kune Do was still very important to him so before he embarked for good on his glamorous new pro-

fession abroad, he turned the responsibility of his teaching over to his head instructor and friend, Danny Inosanto.

In 1971, Bruce turned down an offer of a co-starring role in "Longstreet" in favor of an offer to do a series of movies with producer Raymond Chow in Hong Kong. Their first project, "The Big Boss (Fists of Fury in the U.S.)" broke all box-office records in Hong Kong, surpassing the long-standing hit, "Sound of Music". It began to break records in other countries like Singapore, Malaysia and the Philippines. "Fist of Fury (Chinese Connection in the U.S.)", Lee's second film, eclipsed the success of its predecessor and catapulted him to stardom as the biggest box-office draw in the history of Asian cinema.

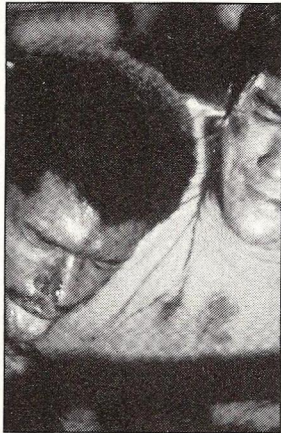
Shortly afterward, the muscular superstar formed Concorde Productions with Chow and they produced their first (and Bruce's third) movie, "Way of the Dragon" (Return of the Dragon in the U.S.). Bruce wrote, directed, was stunt coordinator, starred and co-produced the film. Co-starring Chuck Norris and Who's Who author Bob Wall, Lee's third film proved even more successful than his previous endeavors, and led Warner Bros. to co-produce the phenomenally popular "Enter the Dragon", which is now considered the classic martial

arts film.

"Enter the Dragon," although released in 1973, is still considered the "king" of the martial arts movies, the unsurpassed classic of the genre. It was the first co-production between Hollywood and Hong Kong film-makers. For a number of years after its release, it stood out as one of the most profitable pictures in international cinema history. Reportedly costing less than \$3 million, it grossed \$100 million worldwide within a few years and was, during the mid-1970s' ranked 50th among the all-time box office champions. Its success is also evidenced by the fact that since its release it has not been broadcast on network television (only on cable), as are most feature films, in favor of being released in movie theaters, where it continues to draw large audiences around the world.

However, it was just as Bruce was about to become an international superstar, that he tragically and mysteriously died in Hong Kong on July 20, 1973. Fans and martial artists the world over were shocked and stunned, refusing to believe that one of the world's fittest men could die for seemingly no reason at all. The official coroner's report stated that Bruce suffered an edema of the brain as a possible allergic reaction to medication he took which was not prescribed for him. He had borrowed the medicine from a Chinese actress whose apartment he was visiting, after complaining of a headache. He laid down to take a nap and peacefully died in his sleep. Many people simply could not accept the circumstances of his death, and others refused to believe he was dead at all. Rumors began circulating among the martial arts community that Bruce was done in by "masters" who were displeased with his exploitation of kung-fu in the movies, and dispatched Bruce with a so-called "death touch". Serious martial artists gave no credence to such ridiculous notions, but to fans of his films, to whom kung-fu was a mysterious, almost mystical art, the rumors seemed to provide a fitting, larger-than-life explanation for the untimely death of their hero.

Bruce Lee has inspired millions and his image serves as a positive role model for people the world over. For many, the man known affectionately as the "Little Dragon" will never die.



VIDEO

◆ FIREWALKER

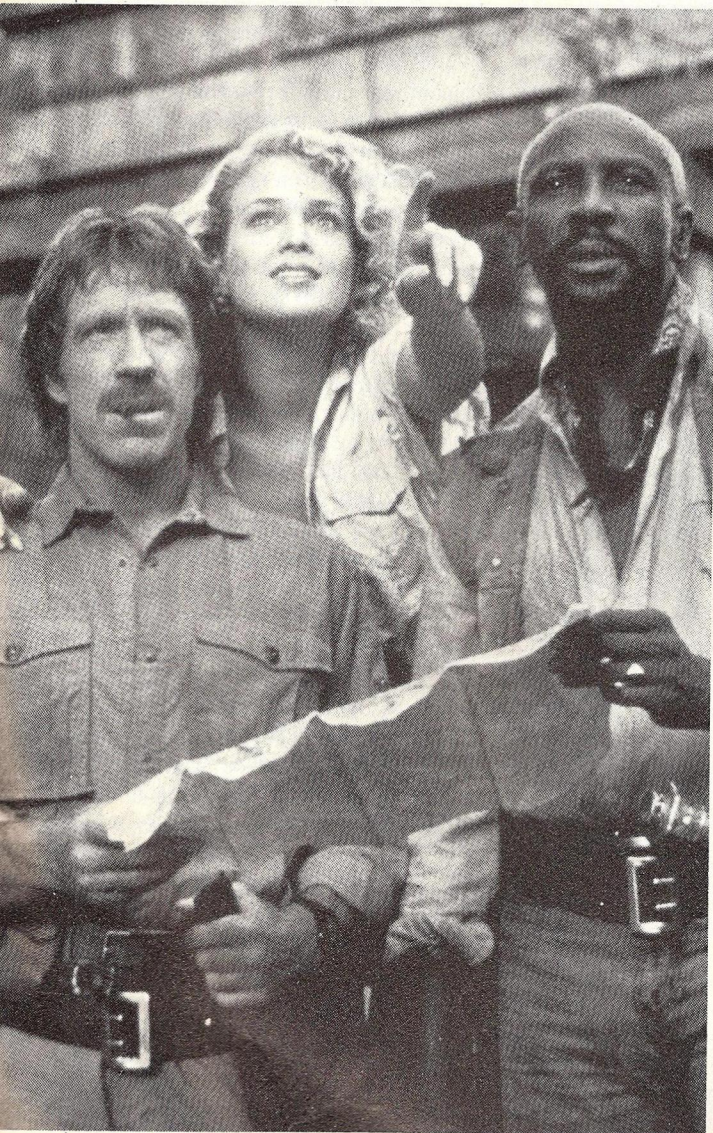
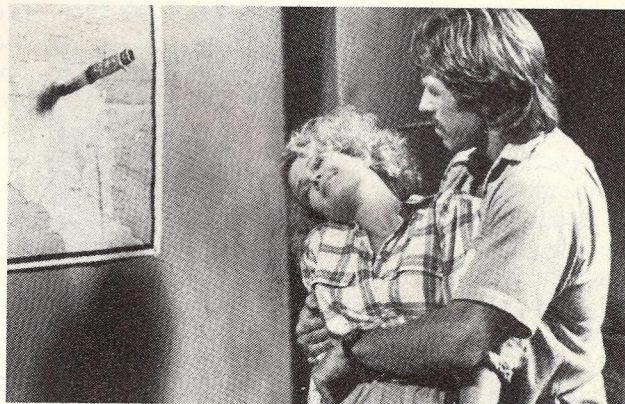
Starring Chuck Norris
and Lou Gossett Jr.
Cannon Films

★

Two world-traveling adventurers, Chuck Norris and Lou Gossett, Jr., are hired by a woman to locate the last treasure

left by an Aztec Incan named Firewalker. The film follows the two through endless predicaments and encounters with the villain, the Coyote.

While Chuck Norris' previous films have not exactly approached Oscar caliber, *Firewalker* manages to be far worse than any of them. A low-



budget *Indiana Jones* or *Romancing the Stone*, this film is a poor example of the action genre.

Predictable and drawn out, *Firewalker* fails as both an action film and as a comedy. Lou Gossett Jr. is fine, however, and offers the film's only bright point.

Firewalker contains some fight scenes and those familiar with Norris' work will recognize the typical collection of spinning back kicks and backfists with a light sprinkling of jump

ing hook and side kicks. Moreover, it looks as if it could be stock footage from Chuck's previous films.

While no one can deny Norris' success at the box office, his films fail as martial arts films and have yet to provide the boost that martial arts films need.

Firewalker receives a 1-star rating. Viewers are advised to walk away from this one before they get burned.

- Manuel Siverio

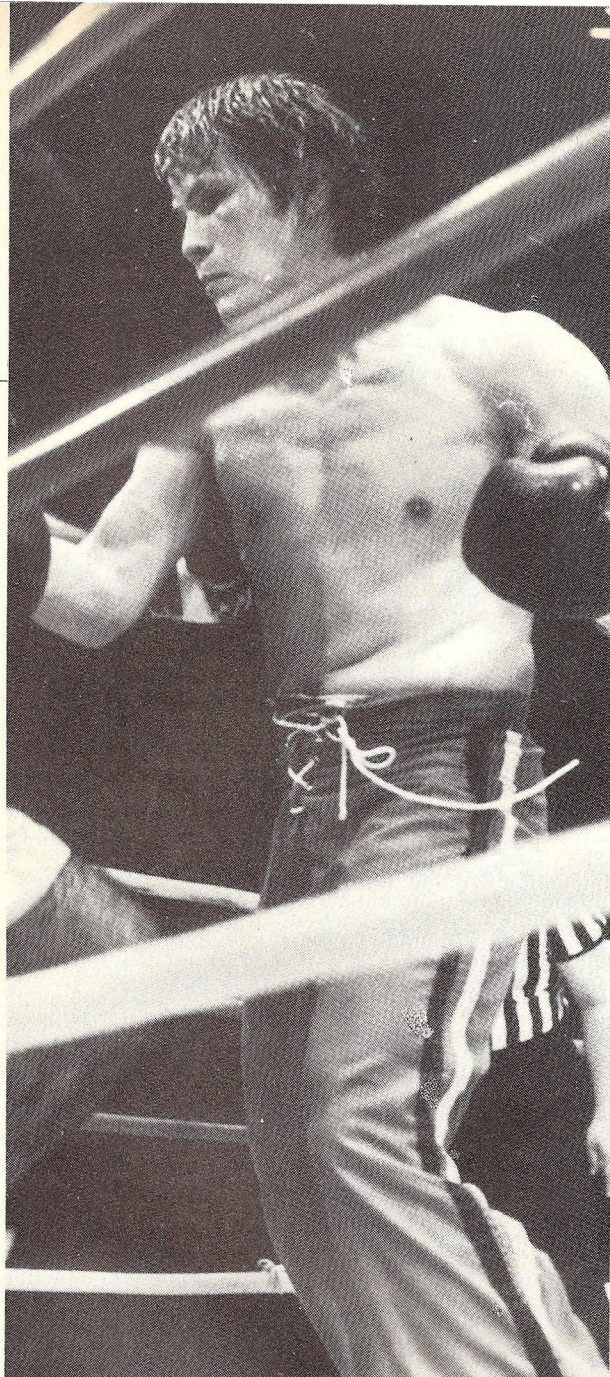
◆ BENNY URQUIDEZ TRAINING TAPES

Instructional
(6 Tape Series), VHS
Color
Panther Productions
104 E. Junipero Ave
San Clemente, CA 92672

The latest addition to the long line of excellent Panther Production videos is a six tape series on the training methods and fighting skills of Benny "The Jet" Urquidez. In usual Pan-

ther fashion, the host, in this case The Jet himself, creates a class/seminar atmosphere with a personal, friendly style. The Jet's skill and knowledge is immediately evident.

Filmed at Benny's gym, The Jet Center, all six tapes feature The Jet and his top students, many of whom are top kick-boxing competitors. Benny explains his methods and illustrates their usefulness through



clips from his fights. His record to date is 57-0 with 49 KO's.

Here is a breakdown of each individual tape:

Tape 1:
Training & Conditioning Exercises

Benny illustrates intensive one and two man stretching routines. He also demonstrates "impact" training which raises his pain tolerance level. There are one and two man drills also.

Tape 2:
Fundamentals

The fundamentals include stance, bob and weave, feinting, basic punches, blocks, parrying, basic kicks and footwork. These elements are shown in application and a pep talk is given to help with proper execution.

Tape 3:
Defense

Once the fundamentals are covered, you are ready for the defense tape. Benny gives numerous examples of parries, leg checks, body

blocks, kick deflections, feinting and counters. Also covered in The Jet's concept of landing the "4, 5, 6" blows in a fight.

Tape 4:
Offense

Now, The Jet takes the skills from tapes one to three and uses them to establish offensive control. His idea of playing an aggressive game of "chess" (as opposed to "checkers") is the theme.

Tape 5:
Knowledge is Power

A question and answer session with Benny and his students covers the most frequently asked questions posed to The Jet. They deal with a variety of subjects.

Tape 6:
Up-Close Interview

The last tape is an interview of The Jet conducted by Stuart Sobel, a long time friend and manager. Those interested in learning more about this martial arts legend will enjoy this tape.

Panther's Urquidez tapes live up to the precedent set by the tape series of Bill Wallace and Jean-Yves Theriault. Those interested in learning more about kick-boxing, and improving their ring fighting are strongly advised to see this series. The Jet's tapes rate a nine out of a possible ten.-
Manuel Siverio

◆ **KALI/JKD**
LUCAY
ENTERPRISES

Instructional
i and i Sports
3840 Crenshaw Blvd
Suite 108
Los Angeles, CA 90008
213-732-7212

The mystique of Bruce Lee and his JKD has always fascinated the martial arts community. Literature that was even vaguely related to Lee, JKD or training methods are sure to sell. Now, i and i Sports has begun to distribute video tapes on JKD. These tapes are produced by Ted LucayLucay.

LucayLucay is a graduate student of Master Angel Cabales, (Serrada

System), Master Leo Giron, (Largo Mano), Professor Ben Largas, (Kali) and Dan Inosanto and Richard Bustillo, (Kali and JKD). Guru LucayLucay has combined his extensive background with the world of video to bring JKD to your home. We will review each tape separately. All are directed by David Hine.

Tape 1:

In this tape you will get the first taste of LucayLucay's friendly and informal approach. His teaching style gives the feeling of a private one-on-one session.

After a casual introduction the first subject covered is footwork,

(step and slide, slide and step, push off, side step) and its relation to the space between two fighters. A kick drill is shown that will help in the development of such footwork.

Next, an in depth explanation of kali's angle of attack theory, and its correlation of both empty hand and weapons fighting is given. Defensive skills such as parrying, ducking and safety factors are discussed and unique drills demonstrated.

This tape serves as a foundation for the JKD enthusiast. It is recommended that the tapes be viewed in numerical order.

Tape 2:

The theme of tape 2 is the development of power through the use of a variety of training devices. Such equipment as the heavy bag, shield, focuser gloves, double-end timing ball and the Mook Jong (Wing Chun Wooden Man) are featured. Some subtle, yet vital, pointers are given for each apparatus.

Also stressed is the *alive* or *free-lance* qualities of training. Applying skills in a realistic manner will quicken development. G u r u LucayLucay also offers a complete explanation of the five ways of attacking: SDA, PIA, FIA, ABC, ABC, ABD, HIA).

Tape 3:

The last tape illustrates more refined methods of Kali JKD training. The use of Kali drums for the development of rhythm is well illustrated with drills focusing on foot-work, hand strikes and leg strikes. A large portion is dedicated to trapping in both Kali and JKD style.

Kali style includes both weapons and empty hands. As for JKD, the base is in Wing Chun and such techniques as lop sao and jut sao.

All two-man drills shown are demonstrated by Ted LucayLucay and his colleague Jeff Imada. Finally, the concepts of energy and sensitivity are covered. Both Kali and JKD sensitivity drills are demonstrated and include Kali pushin hands, Don Chi Sao and Chi Sao.

Guru Ted LucayLucay's JKD/Kali tapes are extremely informative and a must for those seeking to learn more about these two popular concepts. LucayLucay's students do a flawless job helping him demonstrate the techniques covered.

The technical quality is superb, the format is well-structured and simple to follow. Most importantly, you are easily able to learn from watching these three tapes, which has to be the most vital point for any instructional video.

A job well done, these videos get a 9 out of a possible 10. Don't miss them. - *Manuel Siverio*

In Review is an independent review board whose members have thoroughly read and used the texts discussed in this section. A rating of three stars notes excellent value, two stars for a very good selection, and one star for an average book. In addition, each distinguishes between paperback (P) and hardcover (H) since it is often unfair to grade more expensive hardcovers in the same class as paperbacks. Ratings are based on content, photo quality and book construction.

BOOKS

◆ **AMERICAN KARATE: THE MASTER TEXT, FEATURING JOE LEWIS**

Jerry Beasley, Ed.D.
Retail \$9.95
Publisher Kendall Hunt
College Textbook Series
Available from: AIKIA,
P.O. Box 402, Christianburg, Virginia 24073
★★★ P

A book title like, "The Master Text," would seem to be a little presumptuous, until you see that Joe Lewis, former world karate champion and martial arts legend, is featured throughout. Add to this the fact that the book was authored by Dr. Jerry Beasley, a professor whose office at Radford University, (Roanoke, Virginia) has become an honest to goodness martial arts laboratory, and you can see justification for such a grandiose title. If you are involved in American karate, this is the master text.

The author has recorded, in his own unmistakable style, an easy to read, yet intellectually stimulating, history of karate in the United States. Beginning with the Gold Rush of 1849, Beasley has recorded every major event, and categorized them as significant eras that result in the development of American-style martial arts. It is no wonder that *Inside Karate* magazine called him the published authority on American style karate.

If you've ever had an interest in how karate was promoted in this country, you must get

this book. Here's a little inside scoop: The book was originally intended only for colleges and universities until AIKIA bought all available copies for distribution to martial artists; note the address at the beginning of this review. - *Tom Destry*

◆ **MARTIAL ARTS: TRADITIONS, HISTORY, PEOPLE**

John Corcoran and
Emil Farkas
Retail \$19.95
Publisher Gallery Books
Available from:
PMA, P.O. 1441,
Largo, Florida 34649
★★★ H

The writing team of Corcoran and Farkas provides 410-pages of fact-filled information in their new book. Corcoran is a magazine editor who got his start in the early 1970's, and has access to information and photos spanning the globe. Farkas has been a successful karate instructor, movie and TV screen writer, actor, and stunt coordinator. Together they have compiled the most extensive history of the martial arts ever made available in one volume.

The authors took 10-years to research their information, and interviewed 125 world-renowned experts. The book includes histories of numerous styles, a martial arts dictionary, listing hundreds of entries, biographies of hundreds of nationally known martial artists, and a very useful chronology of the martial arts with comparisons of European, American, and Asian developments. This is a must for every martial arts library. - *Tom Destry*

.....

A KATA IS A FORMAL EXERCISE, PERFORMED IN A CEREMONIOUS manner with soft, fluid movements. As a result, one becomes educated in the proper movements of the martial arts technique.

Many students do not fully grasp the true meaning of Kata, but merely perform the Kata with vim and

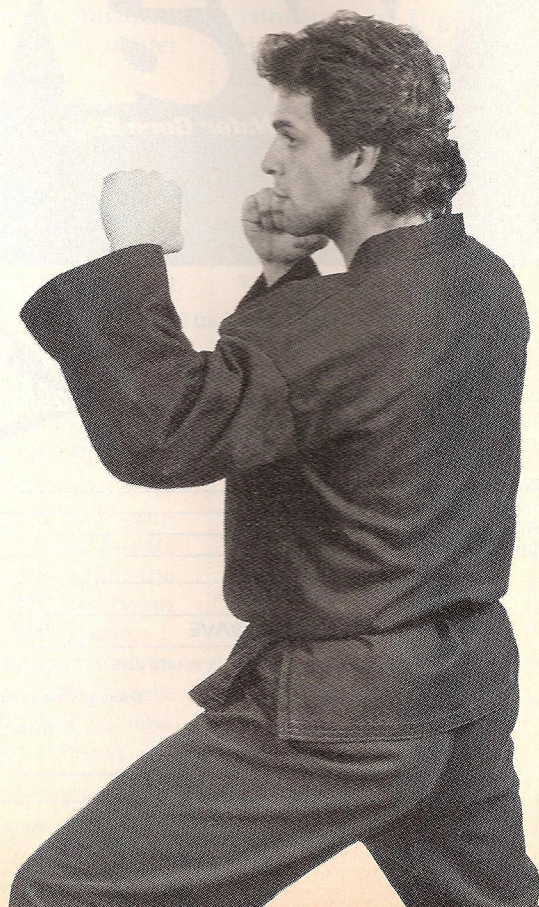
vigor. This tends to waste the movements in a show of grace and energy and, for all intents and purposes, is nothing more than a method of doing calisthenics.

Katas must be understood in order to be of benefit to the student. Each Kata demonstrates a series of movements that can be modified into hundreds of different combinations. These

become a basis for martial arts techniques.

Kata forms can be likened to water faucets. Turn on a faucet and the water flows freely. Until the water reaches the faucet, it is controlled by the pipes that bring it to a mind that once the water leaves the faucet and is left to flow on the ground. It seeks its own level and runs in rivulets, soaking into the ground. Look upon your Kata movements to teach in much the same way as the water saturates the soil. The result of the water is obvious. It feeds grass, trees, and flowers, causing life to emerge. Once a Kata is understood and performed with mental as well as physical recreation, the knowledge is released (like the water) and fills the mind with a wealth of techniques that are

NIN-JU-KA COMBAT KATAS





merely variations of the ceremonious movements. Life is like a Kata.

There are 35 Nin-Ju-Ka Combat, Self-Defense Katas. The remaining 30, which will be shown in future issues, will be off round house punches, off knife attacks and off club attacks.

Each art, whether it is Ju-Jitsu, Judo, Karate etc. has Kata forms. These Kata forms relate to the particular style or system being study. It is a fluid motion, demonstrating to the onlooker and practitioner the swift, fluid and powerful movements of the technique, whether it's in a blocking, kicking, punching form or take down throwing form. Kata teaches the martial arts practitioner how to unify basic skills which are: coordination, speed, focus, agility and balance. Harmony in one unit is Kata.

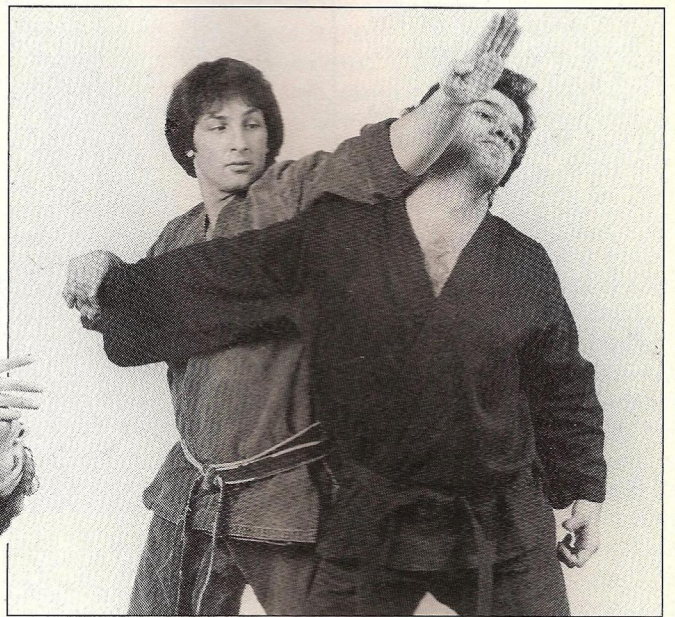
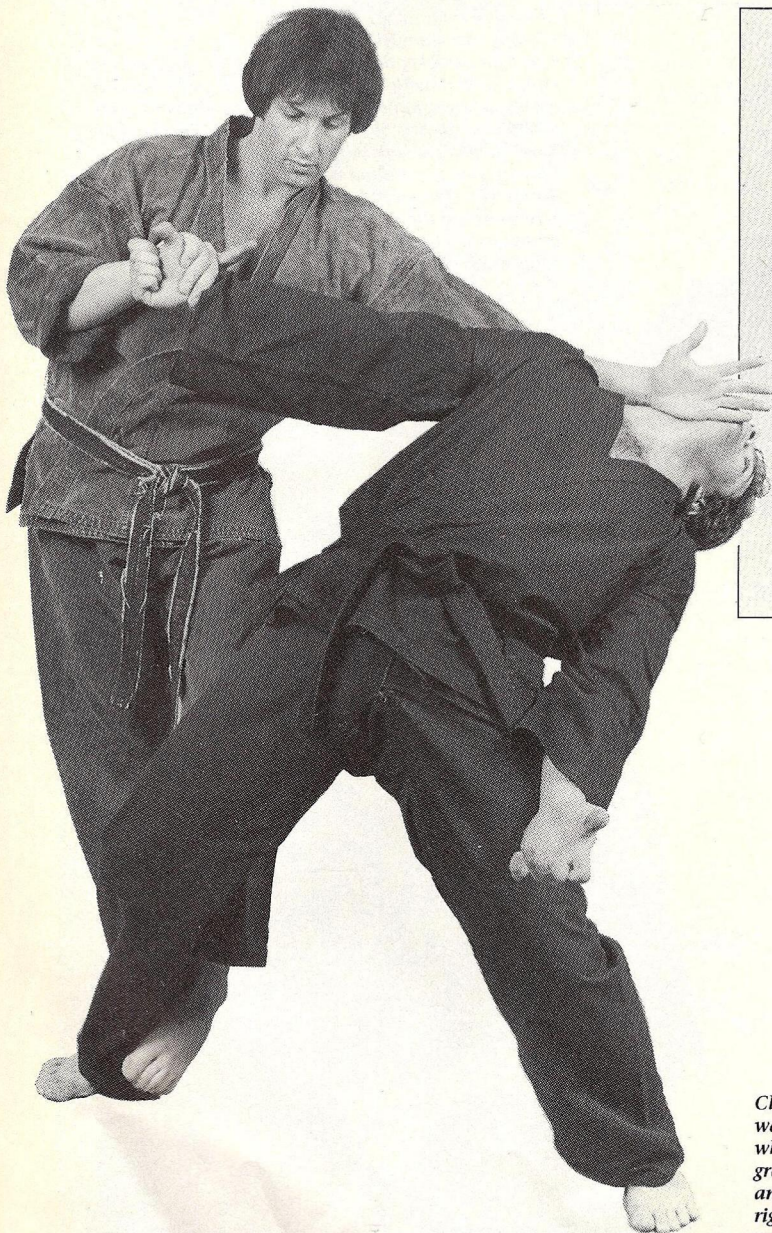
Kata in any martial art is not supposed to be changed once it is taught. It is the greatest foundation for creating your arsenal of defensive movement. By practicing the movements over and over, the martial artist strives to become proficient in his art.



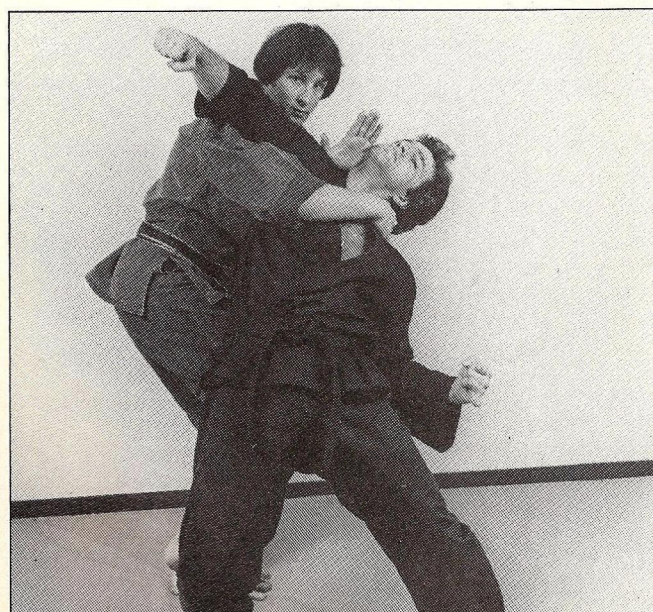
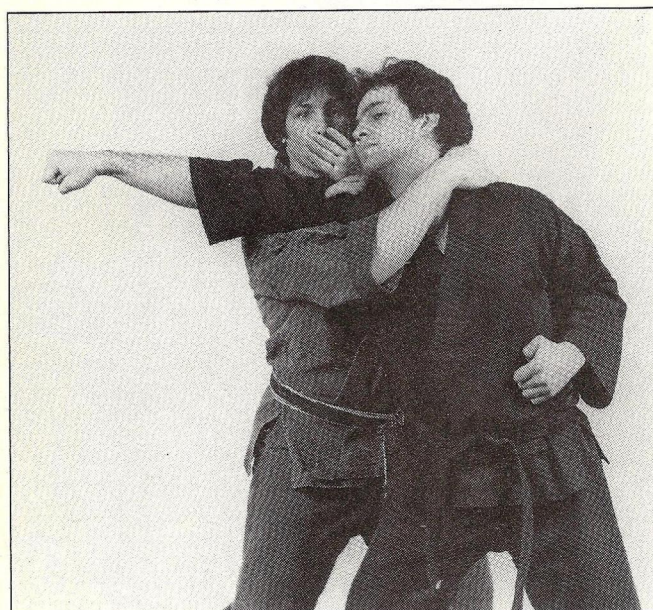
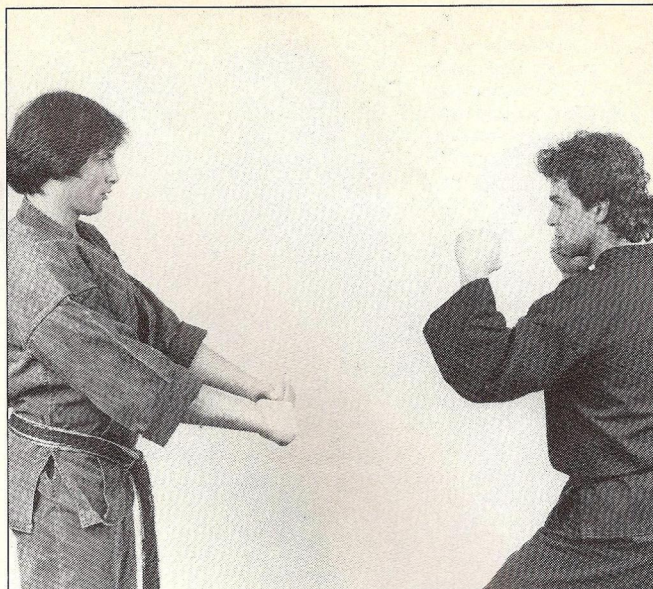
Clockwise from facing page:

- Stand in a ready, fighting position
- As your attacker delivers a straight forward lunge punch, step in with your right foot and guide his arm with your right hand as your left hand grabs his wrist.
- While holding on to his wrist, strike with your right hand to his face with a back fist.
- Sweep your right hand around his neck and pull his face to your knee and bring his left arm upward.
- To complete the move, bring your right elbow to the middle of his back and apply an arm bar lock with your hand while driving his neck into your knee.

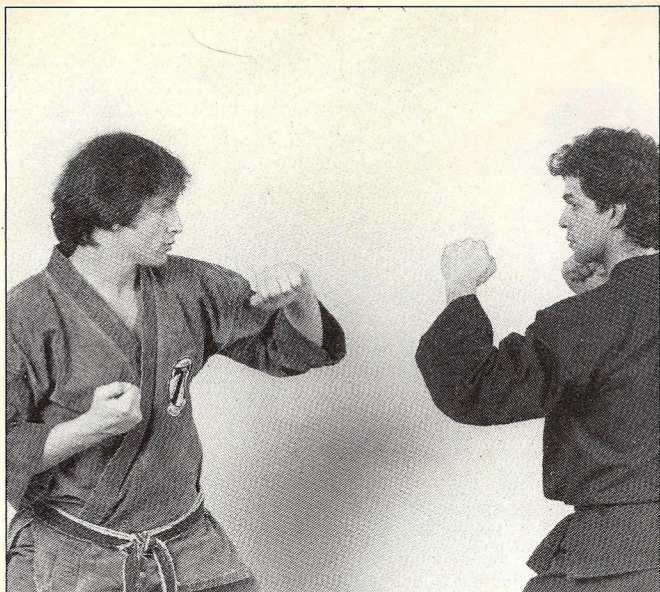




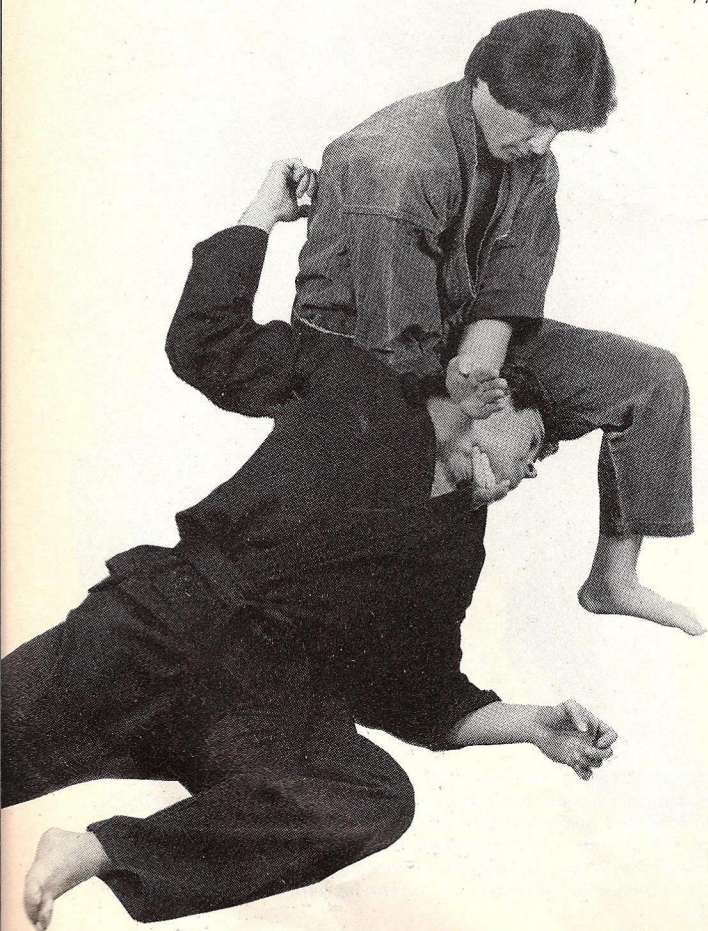
Clockwise from top left: • You're attacker lunges forward with a forward lunge punch. • You guide his punch with your left hand to the side while striking to the groin with your right hand. • Your right hand then grabs his wrist while your left hand quickly applies a strike to his head and you lock his arms. • While still hanging onto his wrist with your right hand, apply a leg sweep with your left foot and drop him backward. To complete the move, drop to your right knee and break his arm over your left knee.

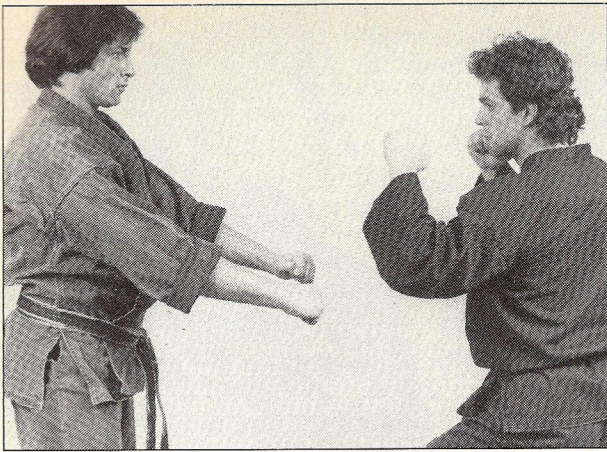


Counter clockwise from upper right: • You're standing in a ready fighting position. • As your attacker approaches with a straight lunge punch your left hand guides his hand over as your right hand strikes his rib cage. • Wrap your right arm around his neck as your left hand goes to his face. • You're now kicking out his knee from behind with your right leg. • In completing the move, you are staying with the neck and head locks.

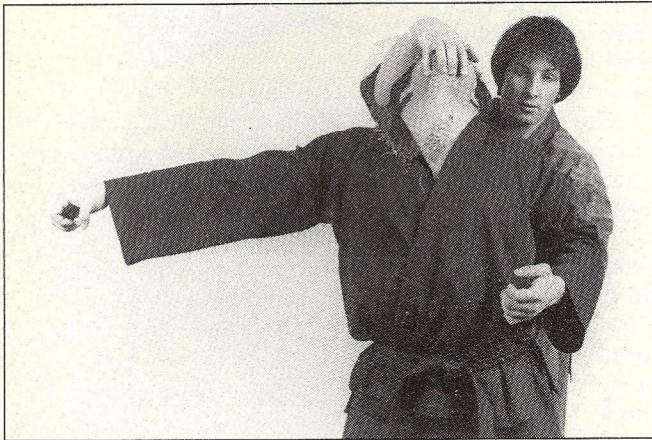


Clockwise from upper left: • You're standing in a ready fighting position. • As your attacker strikes with a forward lunge punch, step to your outside and block with a left outside middle block. • Then roll off the block to the rear of the man and strike your right elbow to his back. • Then reach up with your right hand and grab your attackers throat as your left hand grabs the side of his face. • To complete the move spin his head around to the front of your body and he will fall in front of you.





Clockwise from left:
 • You're standing in a ready stance. • Your attacker delivers a forward lunge punch and you move to the outside of his attack while using a sweeping block with your right hand.
 • Immediately step behind with your left leg. Then, with your left hand grab directly over his face while your right hand pushes in on his lower back.
 • To complete the move, drop the man to your knee while applying pressure to his face.



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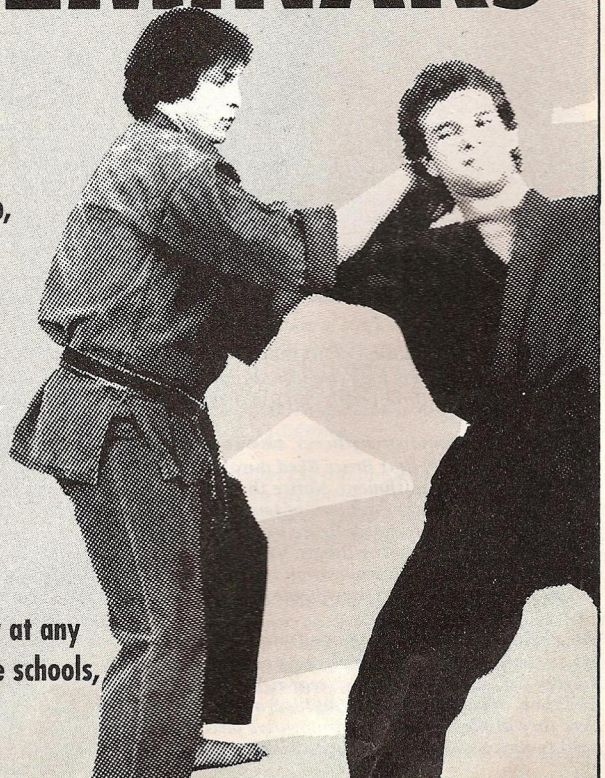
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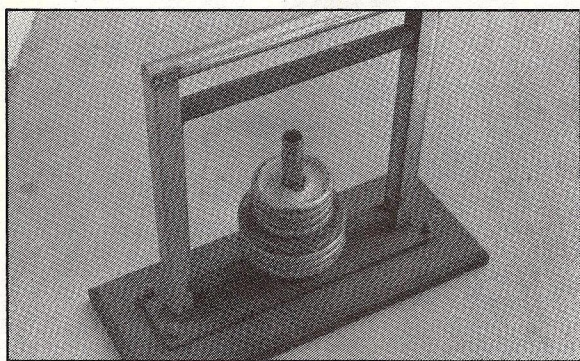
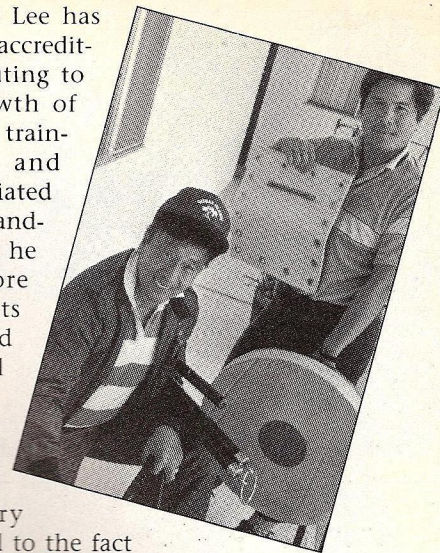
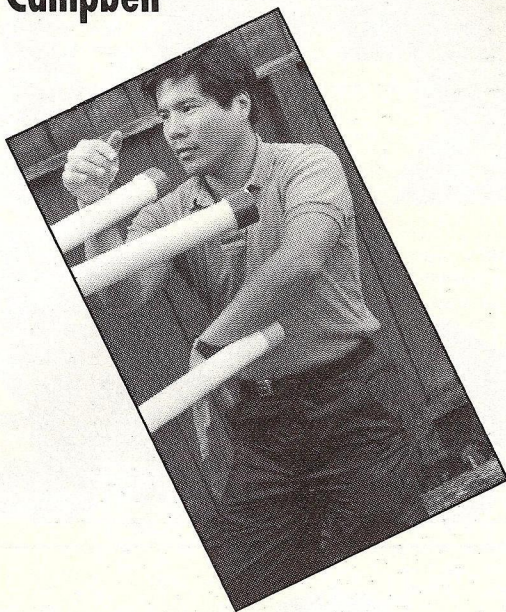
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BRUCE LEE'S SECRET TRAINING EQUIPMENT

by Sid Campbell



Carrying on in the tradition of his father, Greglon, **top left**, practices on one of his latest mok jong (wooden dummy) inventions. This variety can be used so that three people can use the device at the same time.

This heavy-duty hand-strengthener, **above**, was the brain child of George Lee. He knew that Bruce liked durable machines that could hold up to his rigorous punishment. Notice that more weight could be added to the bar to increase the amount of tension when the sliding (inner) gripping bar was compressed. Bruce used to sit for hours strengthening his hands while doing other things. He believed in getting the most out of time spent. Today this innovation is very popular in a spring grip variety that is common in most home gym sets.

Top right, George Lee (foreground) was the custom designer and manufacturer of many of Bruce Lee's original pieces of training equipment. Greglon Lee, son of James Lee, (rear-right) still carries on the innovative traditions of both his father and his training partner Bruce Lee. Here they display some of the innovative pieces of equipment that was built to Bruce's very exacting specifications.

Though Bruce Lee has never been fully accredited with contributing to the prolific growth of martially related training devices and equipment associated with such a demanding "way" of life, he was perhaps more responsible for its enigmatic and phenomenal growth than any other individual in modern martial arts history.

This could very well be attributed to the fact that he was constantly striving to extend the boundaries of his own physical limitations, seeking a means to create a training regimen that attempted to exceed the boundaries of human achievement without the use of steroid type drugs..

Imagine a slender man with a maximum body weight of only 135 pounds who possessed the power in one singular one to three inch punch to knock a 200 pound man backward, a distance of fifteen feet or more! Or imagine a punch, strike, or kick that was so swiftly executed that the recipient was suddenly reeling backward before he ever knew what hit him.

A slender man possessed the power in a singular one inch punch to knock a 200 pound man backward, more than fifteen feet.

How could Bruce Lee, or any other individual accomplish such a seemingly phenomenal and incredible feat? The answer could very well be found in specialized pieces of training equipment. that force the user to seek constant refinement in his or her technique(s). Of course these usually time-consuming activities must be combined with the wisdom and theoretical principles associated with physics and the laws of motion. This will contribute to one's ability to get the most from a piece of training equipment.

This article should not be misconstrued or interpreted to imply that Bruce Lee was the unheralded creator of these often-times intimidating pieces of training equipment. However, he was one of the first to bring about a public awareness as to the advantages and physical/mental benefits that could be harnessed provided that the user took his or her equipment training seriously. It would also be said that Bruce Lee was light years ahead of his time when it came to taking a seemingly simple piece of training equipment and exploring every possible way in which it could be used to extend the boundaries of his own physical limitations. In fact, he virtually exhausted every known means in which a device could be utilized. He invented specialized pieces of training equipment to achieve his lofty

physical goals, a definite challenge for someone that lacked the mechanical skills as did Bruce.

What he lacked in mechanical know how he made up for in creative expansion. This is to say that he recognized these abilities in others, usually his students, who were willing to construct specific pieces of training equipment that suited his seemingly unquenchable needs.

As with most martial artists who were responsible for introducing a particular style of martial arts to the western shores, Bruce Lee was no stranger to the standard variations of training devices employed by karate and gung fu practitioners up to and during the early 1960's.

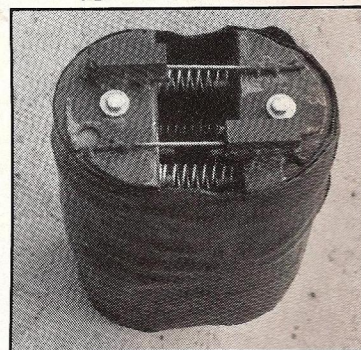
Typical pieces of equipment included; a variety of standard barbell

sets, used primarily for toning rather than building bulk or maximizing one's inherent body strength; the "makiwara" rice rope wound post used for punching, striking, kicking, etc. to toughen, condition, and develop callouses on the effected parts; buckets of sand, rice, and metal-bearings(to condition and strengthen the sinew of the hands; the "mook jong", a wooden dummy used by Chinese gung-fu practitioners to practice a systematic sequence of exacting block and counter movements with and against the protruding extensions that resembled arms and legs and the "chikaraishi", an Okinawan and Japanese training device used by Karateka to strengthen wrist, fore-arms, elbows, and shoulders. Similar to the "chashi", the chikaraishi consisted of a 10 pound stone or molded concrete disc with a protruding handle for gripping and manipulating while performing kata and/or basic karate techniques. It also had various lengths of weighted staffs, for increasing strength while being manipulated through "mock" fighting drills, crock pots of various sizes and weights used to trip and strengthen the hands when held for expanded periods of time, thick sections of bamboo used to develop "claw" gripping and arm strengthening. Even the "medicine ball" and jump rope were found around the more elaborately equipped schools (dojos-kwoons) of that era.

Though Bruce saw the advantages of such "simple" pieces of equipment, and occasionally expanded on their stylized functions, he opted to find

more "sophisticated" devices that offered more of a challenge than was usually posed through repetitive exercises. However, he did not abandon these devices altogether. Since each piece of "traditional" equipment had both advantages and disadvantages, Bruce chose to select pieces that were more versatile in their application. Typical ones that satisfied this criteria were the "mook Jong" (wooden dummy), the jump rope, a modified version of the "makiwara" (to develop his "iron hand" capabilities), occasional use of the buckets or bags filled with steel ball bearings (also to condition the hands), the basic boxer's body bag for testing the strength of his arsenal of kicks and punches, and most any type of suspended device that moved and tested his speed and reflexes.

After exhausting the practical means of other pieces of training equipment, Bruce decided to incorporate other forms of physical exercise not normally associated with the purely martial realm of pugilism. Jogging, improvising make shift stretching contraptions by suspending a rope through a pully, using coiled spring hand strengtheners, and certain types of Charles Atlas dynam-



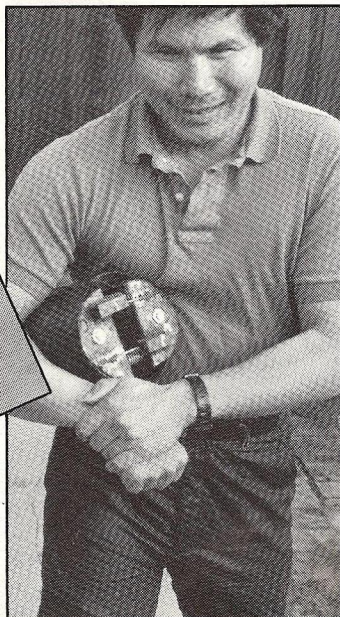
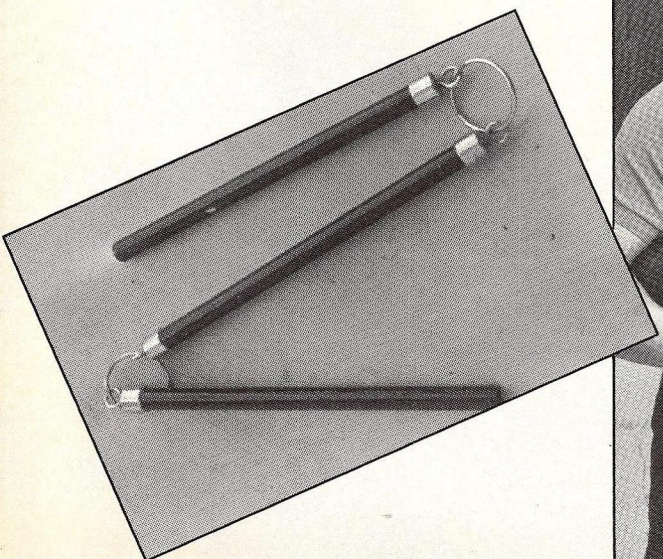
Counterclockwise from left:

Close up of original writing by Bruce Lee on his training equipment.

The three-sectional staff was another weapon that had many uses to enhance the mental and physical elements required by the ultimate martial artist. George Lee built this one for Bruce while he was living and teaching Gung Fu in Oakland, California.

Here Greglon Lee compresses the spring completely with his father's ingenious martial arts invention. Notice that the shape and configuration actually resembles the structure of a human neck!

An "original" choke-hold developer invented by James Lee over twenty-five years ago. Bruce and James thought that a strangulation hold should be strong enough to break a neck in a single forceful snap. Even today there is no piece of equipment available like this one!



Continued on page 38





Director Yuen Kuai

ON THE
CUTTING
EDGE
OF

MARTIAL ARTS FILMMAKING

A

t age 37, the kung fu movie's pre-eminent action director, Yuen Kuai seems completely at peace with himself. Living in Hong Kong with his wife and two children, life for him is much easier than when he was a child, growing up in the now defunct "arts academies".

"I left my family at the age of 10, and stayed with my *shr fu* until I was 20. You see, the times are not the same as they were when I was young. Look around you," Yuen Kuai said, gesturing through the Regent Hotel's glass panels across the harbor to the skyscraper-studded central section of Hong Kong. "Hong Kong was not as developed back then. Families had too many children, and often there wasn't enough food to go around. One of the ways out was to send children to schools like the one I went to."

These schools were run by martial arts masters, who would bring in specialists from other disciplines to teach their charges. The school Yuen Kuai went to had over 60 students, and they were formed into a traveling show in order to raise money.

"Parents only paid a small fee to have their children admitted, say \$50 Hong Kong (probably about \$10 US), and the school used the kids to get additional funds. We performed almost every night of the week, after a full day's classes!"

"A regular day would start about 6 AM, with martial arts training until about 11 o'clock, then we'd go to voice class, which would last until lunch. This voice class was everything from singing, to projection and acting. After lunch, we'd go through acrobatic and gymnastic training from 2 to 6 PM. Then we'd perform at night.

"We might not get back to the school until after midnight, and then the day would start all over again. This training taught me how to conserve my energy, which is something that American martial arts actors need to learn. I know when to give it all I have, and when to hold back a little bit. If an actor or filmmaker doesn't learn to do this early on, it's quite easy for them to burn out'."

It was a tough life for Yuen Kuai and his classmates, but it paid off. Jackie Chen, the heir-apparent to the crown of Bruce Lee, was one of his classmates, as were many of the shining stars of the Hong Kong film world. "Most of us have become actors, choreographers or directors. It was good training, there's no denying that. I look at the new professionals coming up through the ranks, and I don't see the courage or the discipline that was so deeply instilled in us. The school gave us a great background in *all* the performing arts, and it gave us the determination and drive to succeed."

By Keith W. Strandberg

Pictured at left: Jean Claude VanDamme and Kurt McKinney square off in final fight scene of 'No Retreat, No Surrender'.

That drive and determination is clearly revealed in Yuen Kuai's face, and in his method of directing. Hampered by not speaking English, Yuen Kuai still manages to get his point across, through a mixture of hand motions and broken English.

did the stunt himself. "Then Kurt didn't have any problem completing the scene," Yuen Kuai added, smiling.

"After graduating from the school (it was actually the end of his 10-year contract and not a "graduation" per say), I went into the ranks of the wu

America, and I completely agree with the American way. There is much more star identification in America, and it only makes sense to protect the actors. A hurt actor is no use to anyone.

"But, I insist that the actors trust my judgement as to what is safe and what is not."

After working for over two years as a wu hang, Yuen Kuai went smoothly into martial arts choreography. "It was very natural. After all, for almost 12 years I'd been performing moves that other people had designed. I had my own ideas, and finally a venue to express them." He quickly made a name for himself in

the business, and his career really took off.

His debut film, "Ninja in the Dragon's Den", was the start of his relationship with the Asian giant, Seasonal Film Corporation, the company that gave Jackie Chen his start. Seasonal Film President, Ng See Yun, the producer/director of Jackie Chen's films "Drunken Master" and "Snake in the Eagle's Shadow", as well as producer of "Ninja in the Dragon's Den" and "No Retreat, or Surrender", is understandably "high" on Yuen Kuai; "He is the driving force in martial arts film making today. His ideas are so unique, and the ways he designs fight sequences are just mind-boggling. He is so creative, and has such a great eye for what will look impressive on the screen, that it's a delight to work with him."

And with Seasonal Film's current emphasis on producing martial arts films for an American audience, Yuen Kuai is at the head of the assault force. He's enjoying the work, which is quite different from Hong Kong film making, and it has its problems.

"The biggest problem is the language barrier, since I always have to trust my direction to my assistant directors interpreters. That can make things a little chaotic on the set, and if the ADs don't completely understand what I want, it can cause quite a problem." Not unlike the children's



Jean Claude Van Damme, after injuring himself performing a stunt, receives first aid treatment on the set of "No Retreat, No Surrender".

He has a need to make the best film possible, and that is readily transmitted to the actors, regardless of the language.

"I felt a need to be the best I could be, for him (Yuen Kuai)," says Kurt McKinney, the star of Yuen Kuai's latest directional effort, "No Retreat, No Surrender". "He was always the first on the set, and the last to leave. When everyone was out on break or eating lunch, we could inevitably see Yuen Kuai with Meng Hai, (the film's stunt coordinator), working on setting up the next shot. He worked harder than anybody, and inspired everyone involved to do their best for the film."

One of the most motivating aspects of Yuen Kuai's persona is the fact that he can do *everything* he demands of his actors. With his wealth of experience, he has seen and done just about everything and this helps a great deal when asking an actor to do a particularly difficult and/or dangerous stunt. During the filming of "No Retreat, No Surrender", one of the scenes called for Kurt McKinney to jump up and kick a bag set considerably higher than his head. He was fixed to a guide wire, but Yuen Kuai noticed Kurt's wary looks before the scene was shot. In order to calm his actor down and allay any fears as to the safety of the apparatus, Yuen Kuai stepped in and

hang or 'martial arts experts' for about two years." The wu hang works as fighting extras or stunt men on martial arts film. Yuen Kuai can be seen in such films as "The Chinese Connection" and "Enter the Dragon", but only as one of the thugs getting beaten up. Jackie Chen, incidentally, was also a wu hang in "Enter the Dragon", and we all know what a success he turned out to be.

Yuen Kuai rolls up his sleeve to show one of the many scars which cover his body from working in action/adventure films. "In Hong Kong, we have not been as concerned with safety as our American counterparts. If an actor or stunt man is told to do a stunt, they do it. Certainly, the stunt is basically safe, but the budgets are not high enough to insure perfect safety. So, we get hurt. But, it's OK, because we are all martial artists and the pain doesn't affect us as much."

Working in America has altered his thinking on safety, and he understands the reasoning behind it. "In America, people are much more aware of an actor's rights, and that's good. In Hong Kong, previously, though not as much now, actors were almost interchangeable. An actor knew that if he didn't do what a director wanted, no matter what the danger, he'd be replaced by the next day's shooting. You can't do that in

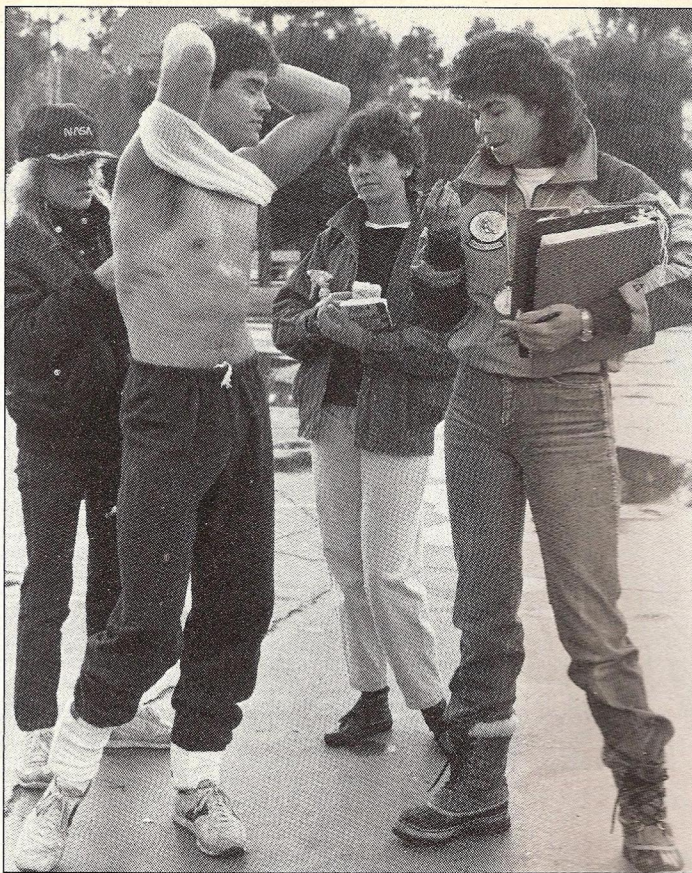
game of telephone, the communication problem can result in actors doing things completely turned around. Luckily, though, Yuen Kuai usually found out if there was a problem during the rehearsal, *before* it went on film.

"Another problem is having to shoot the films in America. I like America, I even have a house in Seattle, but it just isn't the same as Hong Kong, where I was born and raised. In Hong Kong, we hop in a taxi and get to the set in 15 minutes or so. But, in Hollywood (where "No Retreat, No Surrender" was filmed), we had to pile into a car and drive an hour or two just to get there. Then work for 14-18 hours and drive the same distance back. There was a lot of wasted time." And if there's one thing that Yuen Kuai doesn't like, it's wasted time.

He doesn't like to see anyone just sitting around, especially on a movie set. "I guess I'm used to the Hong Kong tradition, where no one sits unless the director sits, and no one talks unless the director asks them a question. I like to get in there, do my job and get out. Anyone who is wasting time is wasting *my* time, and making it harder for me to work. I don't suffer fools easily."

Despite his work-ethic and his desire for perfection, Yuen Kuai is a lot of fun to be around. He has been known to clown around on the set, but he's always the one in control. That's a heavy burden to bear, but it's one that he accepts eagerly. "I like being in control, maybe because I feel that my version of what happens will be the best. If it's not, though, I'll be the first one to take the blame."

Like most Chinese, Yuen Kuai is a very generous host. Even though the guest might not be a new-comer to Hong Kong, Yuen Kuai will insist on picking up the tab for anything and everything. "Hong Kong is *my* place!" he'll say, laughing at any protestations. And, to be truthful, Hong Kong is his place. Recognized wherever he goes, just the mention



Kurt McKinney, after a particularly grueling scene getting first aid and attention from the make-up crew (left and middle), and the script supervisor (right).

of his name can result in lower prices in the store, and streams of Cantonese praise from any taxi driver.

But, is movie making a job or a creative endeavor? "It's a good job, first and foremost. I make movies

"I have a great deal of respect for American actors. Americans are much more open than Hong Kong people, and they come to the set well-prepared."

because I'm good at it and I can feed myself and my family by doing it. Once that basic consideration is taken

care of, however, that's when the art comes in. I try to make the most technically excellent, cinematically innovative films I can, and hope they will be received well."

And if continuing to make movies means working with American actors more and more, so be it. "I have a great deal of respect for American actors. Americans are much more open than Hong Kong people, and they come to the set well-prepared. American actors and actresses take advantage of all the opportunities available to them, so the professionals I work with have a great deal of acting training backing them up, and that's something I'm not used to. In Hong Kong, if someone wants to be an actor, they can only work on their craft by themselves, because we don't have acting

schools like there are in the U.S."

They don't even have the schools like the one Yuen Kuai went to in Hong Kong anymore. "No, they don't exist anymore. Their time has passed, and unfortunately nothing has really stepped in to take their place. The Hong Kong actors are coming up without any proper training, and that makes my job a lot harder. In America, I only have to worry about getting the shot right, because I know the actors/actresses will do their jobs. Taiwan has these kinds of schools, but even they aren't the same as what I went through. They are much easier, due to government involvement, and they don't teach as much to the students.

"If I were to give American martial artists who are looking to go into the motion picture business any advice, it would be to train yourself as much as possible. Train the martial arts, but also get professional training as an actor. It's not as easy as it looks, standing before a camera and calling emotions up. We were lucky to find someone like Kurt McKinney, who could act very well and was a martial arts expert. The more things you can

do, and do well, like fight, act, dance, singing, etc..., the more valuable you are to the director and to the production.

"I owe a great debt to my school, and to my teacher. The strict regime of the school taught me a great deal about discipline, respect and morality, and it has made my life easier to

handle because I know where my priorities are. Once you get that straight, it's a whole lot easier to proceed."

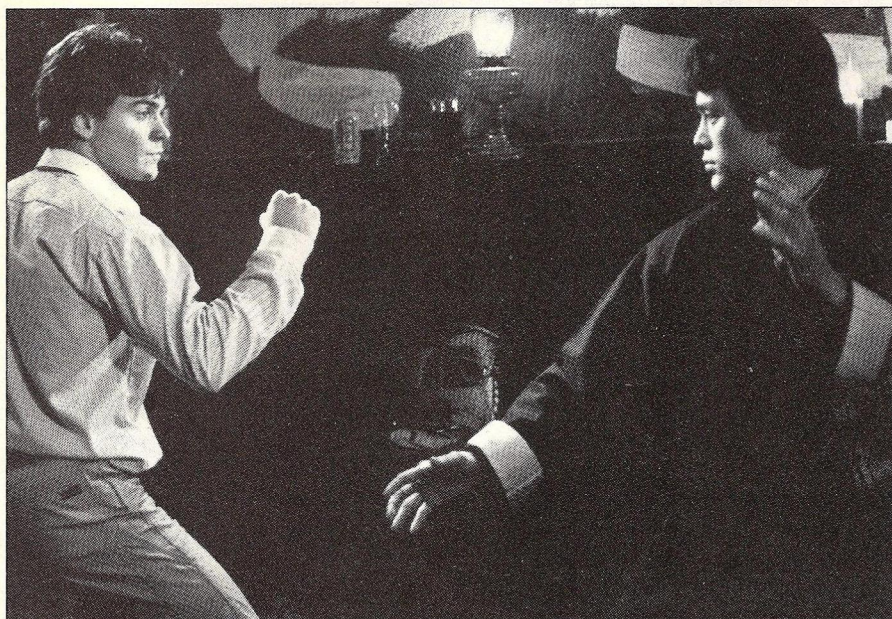
What's ahead for Yuen Kuai? "I'm looking forward to doing more films in America. In fact, we're in the process of completing the script for a new movie, tentatively scheduled for

production in January, 1989."

When talking about a film, Yuen Kuai makes his involvement total. "I like to be involved in the complete process of the film. For example, with 'No Retreat, No Surrender' I met with the screen-writer before we started, had meetings on re-writes every night before shooting, and then I was present during editing, dubbing and all the post-production work. Each movie that I direct is mine and I strive to make sure that it's the best product I can make." Yuen Kuai has a true love of life, and that love of life directly translates onto film, resulting in entertaining, fast paced action stories sure to liven up any Saturday matinee.

"I really think there is room in the American marketplace for films like ours. We are trying to take the American-accepted format and use the sophistication of Hong Kong martial arts film making to come up with a product that American audiences have never seen before. I think they'll like it."

"And if they do," Yuen Kuai is quick to add. "I'll keep on making them."



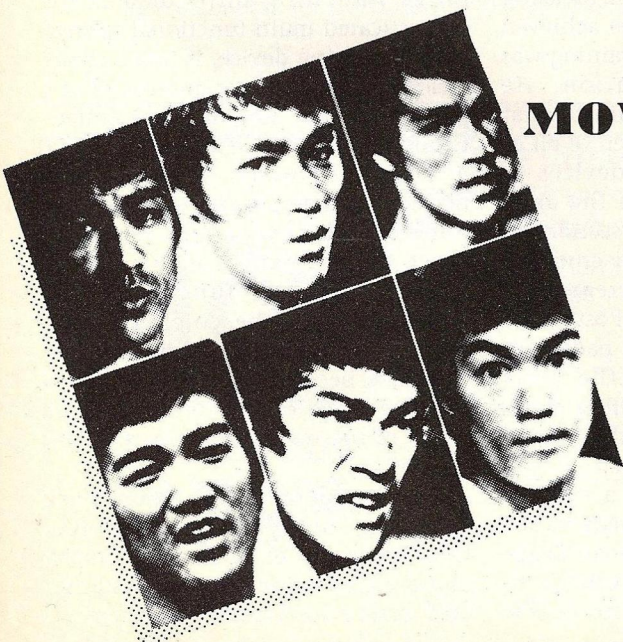
Kurt McKinney and Tang Lung in a training scene from 'No Retreat, No Surrender'.

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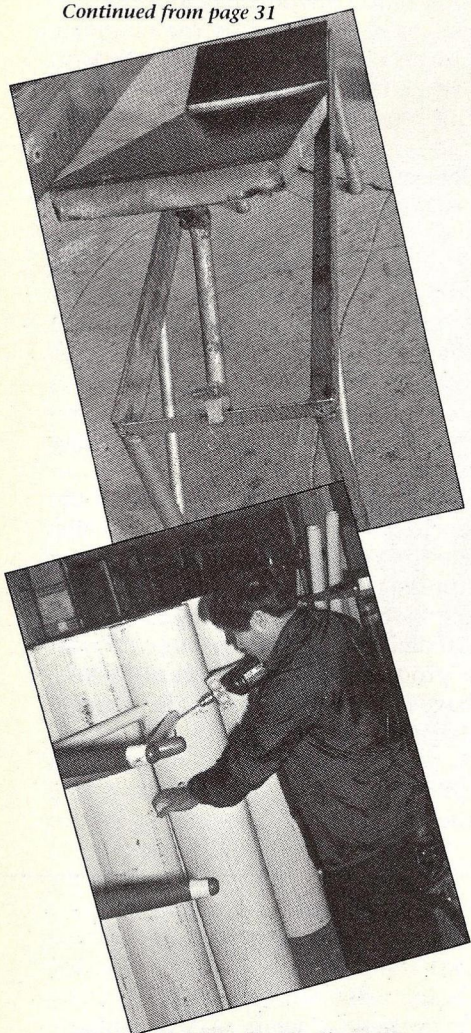
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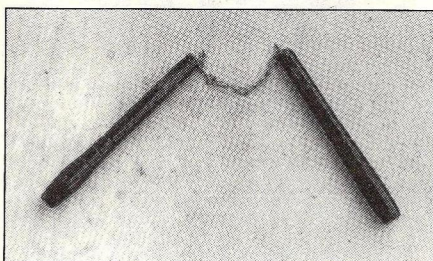
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A highly portable workout bench, **top**, built for Bruce by James Lee. Bruce liked equipment that could be transported very easily. In the event that he needed to take it with him, it could be disassembled easily and then set up where ever he was.

Here, **middle**, Greglon personally adds his touch to his latest innovations. In the footsteps of his father, Greglon believes that training equipment should be built to last for years.

Here, **bottom**, is an original set of nunchaku built for Bruce Lee by his student George Lee. Bruce was fascinated with the unique ways that the nunchaku could be used to increase timing, coordination, and reflexes. This rare set was made at about the same time that the nunchaku was introduced to the American public by traditional martial artists who received their training in Okinawa.



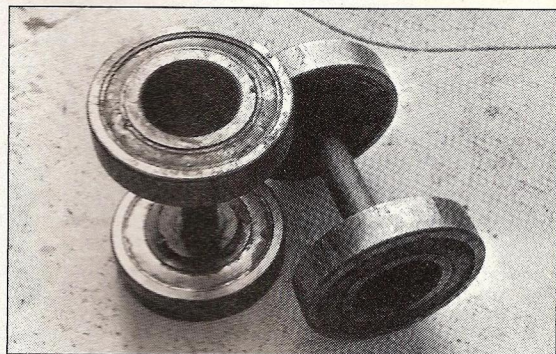
ic tension exercises, helped create and define his slender, muscular body. He developed these training methods before it was commonly accepted practice in most of the traditional dojos and kwoons.

By 1965, Bruce Lee had formed a permanent and solid bond of friendship with two skilled welders and machinists in Oakland and Richmond, California, respectively. James (Jimmy) Yimm Lee, his co-partner in the Jun Fan Gung Fu Club in Oakland, was a welder by trade. He, likewise, had reached a plateau in martial expertise where he was deeply involved with creating and developing pieces of training equipment that were years ahead of its time. After Bruce moved to Oakland and began living with Jimmy, it soon became readily apparent to Bruce that his confidant and training partner was indeed a man in tune with his own desire to extend his potential as it applied to the martial arts.

Even before Bruce met Jimmy, he had accomplished some pretty amazing feats using many "creative renderings" that took the form of training equipment. He built devices such as a spring loaded punching and kicking dummies that responded unpredictably when stuck directly or from various angles and wrote several, self-published books on "iron" and "poison hand" training, in which miraculous results of breaking bricks in 100 days could be achieved if a dedicated regimen of training was followed for that duration. He designed specialized equipment that virtually eliminated the need of all of the traditional training devices to strengthen and condition the arms and legs, built and welded sections of iron and springs, although crude by modern standards, to create the "Three Sectional Training Post" with castors, flexible arms and pads that defended and absorbed the users force, thus shifting and rolling much like a boxer or opponent that would react to a jab, strike, or punch.

Along with George Lee, a student, welder and machinist by trade in the Richmond, California area, Bruce expanded his training methods to new heights. In addition to a new

found interest in bodybuilding, under Jame's mentorship, and the combined talents and technical welding machinist skills of both men, Bruce became obsessed with the possibilities of "creating" more sophisticated pieces of training equipment. It was as though Jimmy, George, and Bruce were the perfect combination for creating and developing training devices that had never been invented before. Since all three were knowledgeable of a broad spectrum of martial arts styles, equipment, and what it lacked, timing, reflexes, speed and it's func-

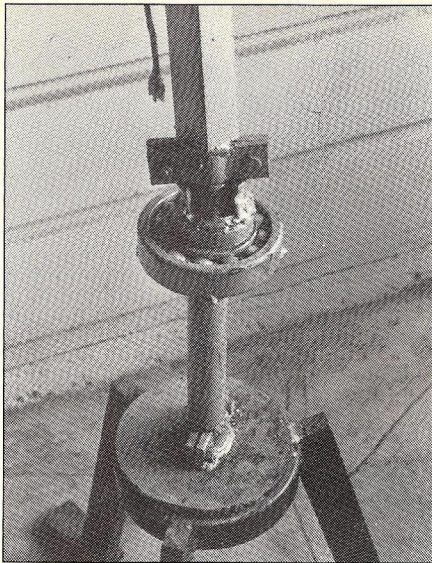


This set of heavy-duty dumbbells was made by Bruce's training partner James Lee. They were made out of large ball bearing cases and welded on handles. Bruce liked small compact types of weights that were heavy enough to suit his workout purposes without hampering his mobility.

tions, the purposes and applications as well as the development of power, the trio possessed the capability to "create" new types of training equipment that had never before been built.

Whether it be a simple spring-loaded device to test one's acceleration against the "static" spring tension of a hand held short range punching unit, or a more sophisticated multi-functional spring-loaded training device, if Bruce could clearly define the parameters of it's purpose, either singularly or collectively, Jimmy and George could build it. Then Bruce would give it the ultimate test. The result, though not known to many people was that Bruce became exceptionally knowledgeable of the functions and applications of the combined elements of both speed and power, therefore becoming instrumental in creating some of the forerunners of many of the modern day martial arts devices.

In the early and mid 1960's, their collective "inventions" or "innovations", because of the rather limited commercial value for such strange and crude looking contraptions,



A close up of the ball-bearing swivel of the "spinning back kick developer".

received very little recognition. The only true acknowledgement that the trio ever received was in the incredible and awesome displays of speed and power that Bruce Lee demonstrated in his highly honed fighting techniques. It is noteworthy to mention that once Bruce earned fame and recognition in the motion picture industry, training equipment or the demonstration of him using a piece became a notable trademark. It not only established a vital link between his past and present, it played an important role in establishing his belief that equipment that took the martial artist beyond the realm of physical limitations that most thought ended when one had reached the peak of their own physical capabilities without any other means of achieving that goal.

Whenever Bruce Lee approached a piece of training equipment, regardless of whether it was a creation of his own imagination or one that was commercially sold on the market, he always kept four things in mind.

First, the device had to be as such that it prompted the user to use proper form for whatever function it served. This could be in the form of proper muscle augmentation, by challenging the user to maintain proper balance, posture, body positioning, stature, etc.

Second, it must serve the useful purpose of clearly establishing and enhancing precision, rhythm, synchronization, and speed. Any device that made use of all those elements would naturally be more effective

than those that only stressed one or two of these needed fighting qualities.

Third, a device should serve the purpose of increasing or maintaining an elevated level essential to one's body timing. For this reason, Bruce preferred pieces of training equipment that was ambulatory over those of similar design that did not move.

And lastly, the result should provide some form of noticeable value in the actual application or contribute to the fighter's ability under actual combative conditions. Exercises or equipment training drill using specialized pieces of training equipment that came closest were more effective than those that did not perform that essential function.

Although Bruce's expectations of training equipment were high, sometimes it became necessary to rely on a singular piece or device that lacked that capability. This was primarily because some equipment that was not martially oriented could not be expected to perform those functions. Whenever he trained with a piece of non-related equipment, he constantly sought to create or "invent" ways that it could best be used to meet his criteria. More often than not, his constantly searching mind found ways in which it could be "modified" to serve a useful purpose toward enhancing his fighting abilities.

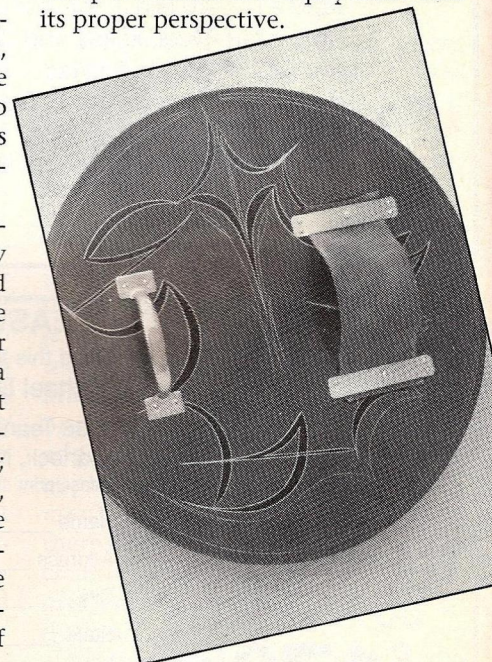
Today, there are hundreds of training devices available on the market, some so sophisticated in fact that the "creators" or "inventors" opted to "isolate" each of the four qualities that Bruce favored earlier in this article.

Among these more recent developments were increased weight body bags (Bruce had a special 400- pound kicking bag designed in the late 1960's); electronic timers that register and read-out the time/power, of a punch, kick or strike (Bruce thought that "springs" were among the ultimate for testing the reflexes); stretching devices using pneumatic, hydraulic, or manual force (Bruce used hand-pully rope drawn methods); air shields (Bruce was one of the first martial artists to see the advantages of these to "test" the power of techniques under actual moving conditions); double-end striking balls (Bruce preferred these over stationary targets); multi-functional weapon-training devices such as the

nunchakue's (to increase dexterity, timing, agility, rhythm, etc. while developing fighting techniques); break-away plastic boards (Bruce preferred live moving targets to stationary fixed types of testing devices); aerobic devices (Bruce felt aerobic training was essential to the martial artist); body building equipment (Bruce was one of the first to recognize the advantages of this type of training); focus mits; flexible spring devices and spring tension wrist snap devices (Bruce preferred these "homemade" devices that constantly tested his acceleration abilities).

Though it has been over a decade since Bruce Lee's death, many of James Yimm Lee, George Lee and Bruce's training concepts continue to provide countless millions of practitioners with the added incentive that is necessary to become truly proficient in the pugilistic arts.

Bruce realized that the keenly competitive spirit found in the sporting or combative arena was progressively increasing. Extending the boundaries of human potential is so crucial in developing optimum proficiency, that only the truly dedicated martial artist who has added training equipment to his or her repertoire, is destined to emerge victorious over the individual who has not put martial arts equipment into its proper perspective.



The punching pad was one of the many advanced training devices that George Lee built for Bruce and the students at the Oakland Jun Fan Gung Fu club. Today these innovations are used in virtually every martial arts school in the world.

by
Joe
Lewis
&
Jerry
Beasley

Everyone seems to know about it, and train for it, but they are simply unable to apply it **STRATEGY**



Here's the problem: Typically, most fighters work primarily in two areas. One includes technique execution (learning how to perform basic punches and kicks), while a second area is what I call "physical preparation" (endurance training and conditioning). The area neglected by most fighters is strategy. Everyone seems to know about strategy, or train for it, but they simply are unable to apply it.

Strategy cannot be underrated, especially not in competition. If you're like most people, after learning a few basics, you want to apply them, so you start competing. It makes no difference whether you're competing just for fun (like sparring in the studio), or whether you've entered a competition. In either case, the end result remains the same.

Fighters enter what could be called the "crossroad" of a match. When you find yourself running out of gas, your body becomes fatigued and your favorite technique isn't working anymore. What resources do you have to fall back on? If nothing comes to mind, then it becomes easy to yield to defeat or surrender. At this point, strategy becomes your resource. It's like having a partner helping you during the match.

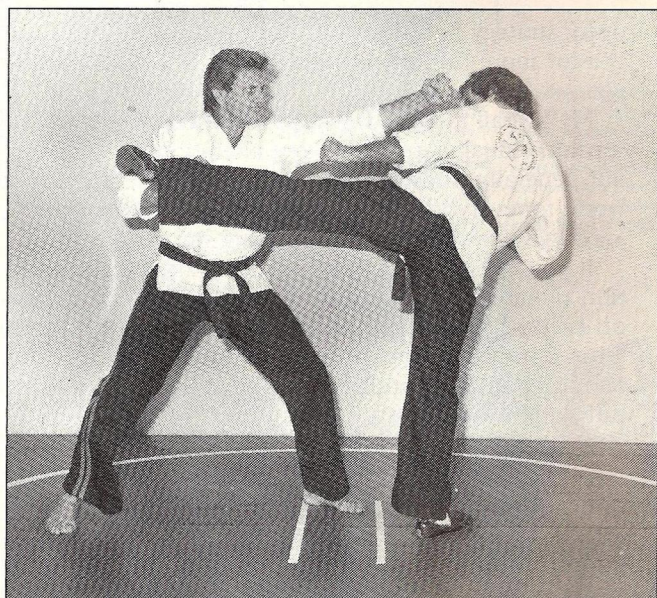
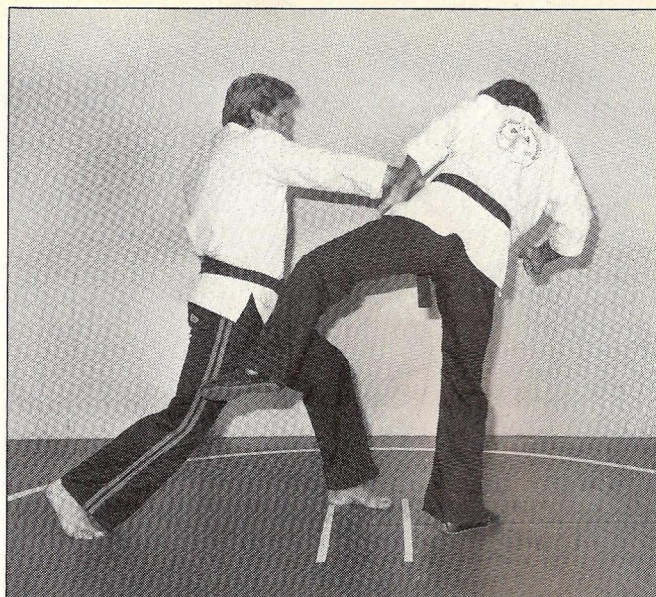
Without a strategic game plan before you enter the ring, you're on your own. When fighting becomes hazardous, it's not fun. It becomes a chore and causes you to lose self-confidence. I've always maintained that the greatest fear in martial arts is not losing, but the fear of feeling incompetent and being viewed as inept. When this feeling overcomes you, then you start feeling helpless and lose



faith in your ability. Your instructor's pointers don't seem applicable, and basically, you feel abandoned, alone, your techniques aren't working and your body doesn't feel in shape and it's all downhill from there. I've been in that predicament, and it's not a very desirable feeling. Of course, not everyone can win. But we all can learn something. During seminars I show people how to have fun with sparring. But mainly, I teach the meaning of strategy and how it formulates into a game plan.

The bottom line is to become more effective in sparring so you don't feel helpless or inept. When properly devel-

Clockwise: • The authors square off... • Lewis controls the set point by moving in • ...neutralizing the round kick with a block and a backfist • ...and completes the sequence with a reverse punch.



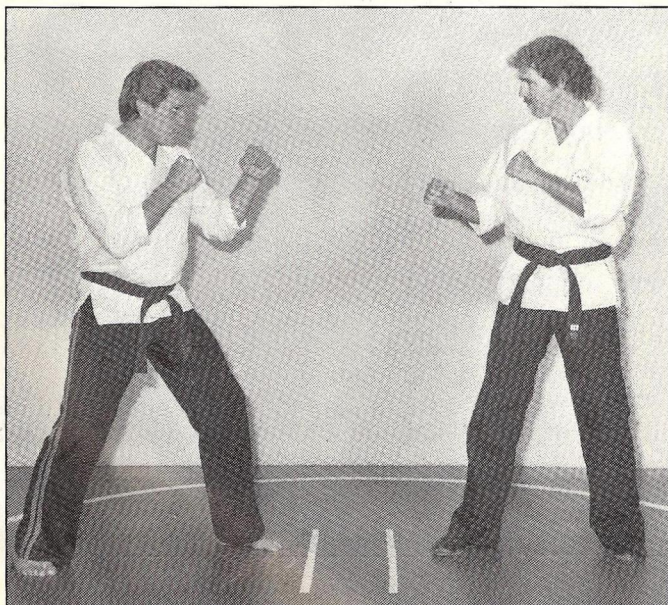


oped, strategy becomes your partner. In addition, sparring is a lot more fun for people who develop winning strategies.

My overall method works better when I can teach a person individually and make any alterations or suggestions. But generally, there is at least one ultimate strategy that works for everyone. It's the strategy that all other strategies are based on—the strategy of getting set.

If you intend to set your opponent up with a combination punch or kick, or some type of takedown, first work on keeping him from getting set. I call this, "controlling your opponent's set point." The principle of combat requires you to neutralize the opponent's position before attacking. So when you attack, you're in a position of strength as opposed to a position of weakness.

Make an attempt to dissolve some aspect of your opponent's energy from his anchored position before you attack. Once you learn how to control the opponent's position, then you are prepared to begin the second level of understanding strategy.



Clockwise from lower left: • Lewis takes the advantage... • by jamming the side kick... • and follows with a reverse punch • ...and ridge hand combination.

Editors Note: Karate International is pleased to present the first portion of a continuing series on a martial arts system designed by "the greatest fighter of all time." Today Joe Lewis is a professional speaker who teaches at more than 150 seminars per year.

In 1987 he offered a series of four tapes on fighting strategy which have become a standard for fighting methods. This year he followed up the original series with four new tapes that are available from his seminar headquarters at P.O. Box 8797, Madeira Beach, FL 33708. Lewis is joined by partner Jerry Beasley, founder of the 10,000-member American Independent Karate Instructors Association (AIKIA). He is also known as a martial artist of considerable talent.

S E M I N A R

FIFTH ANNUAL BUSHIDO JU-JITSU SEMINAR

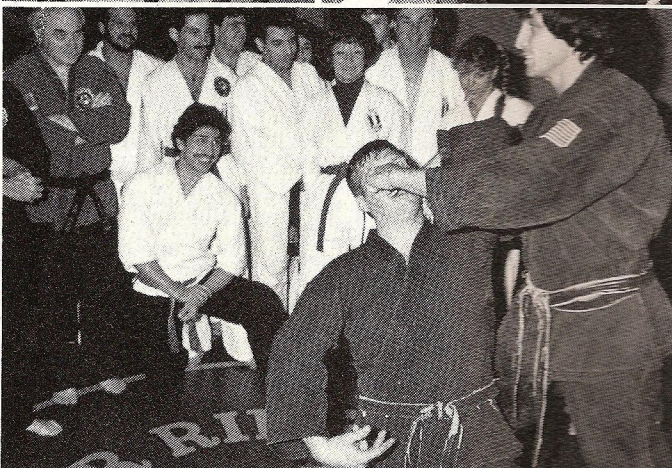
Once again Miami, Florida was the scene of the annual Ju-Jitsu Seminar. In addition to O Sensei Michael DePasquale, Sr., we were privileged to have in attendance Shihan Michael DePasquale, Jr. the editor of Karate International. Together they conducted a tremendous seminar.

DePasquale, Sr. stressed control techniques, especially joint locks and nerve grips. He demonstrated gaku techniques and towel twisting locks with participants, bringing each to a brief convulsive reaction causing them to recoil feebly.

DePasquale, Jr. introduced drills in blocking, movement, locking and other defensive maneuvers, repeatedly stressing simplicity and directness. There was little tournament style material in his teaching at this, his first time here. He emphasized, instead, street effective defense moves. The material was both aggressive and devastating.

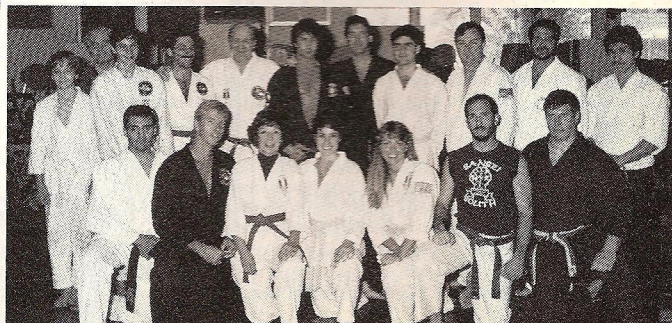


Again this year, seminar coordinators were pleased to welcome practitioners of other martial arts, broadening the scope and purpose of the yearly seminar. For more information, please write to Franklin Payne at 19400 Gulfstream Road, Miami, Florida 33157. Hope to see you in Spring 1989.

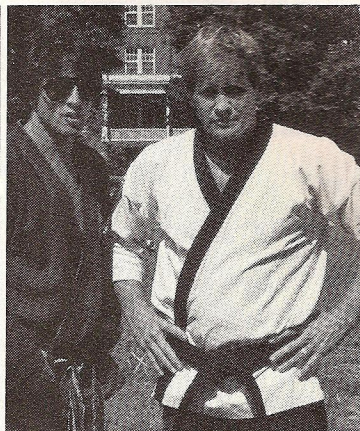
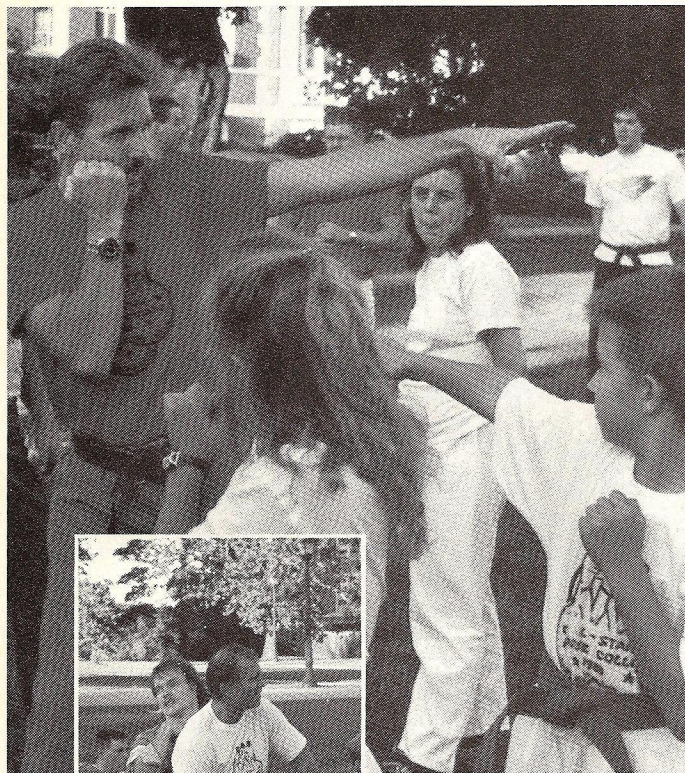


MIAMI, FLORIDA

Pictured top left is O Sensei Michael DePasquale, Sr., who opened the seminar. Pictured in two photographs directly below him and at top right, DePasquale, Jr. demonstrates to the delight of all but his victims.



DIGEST

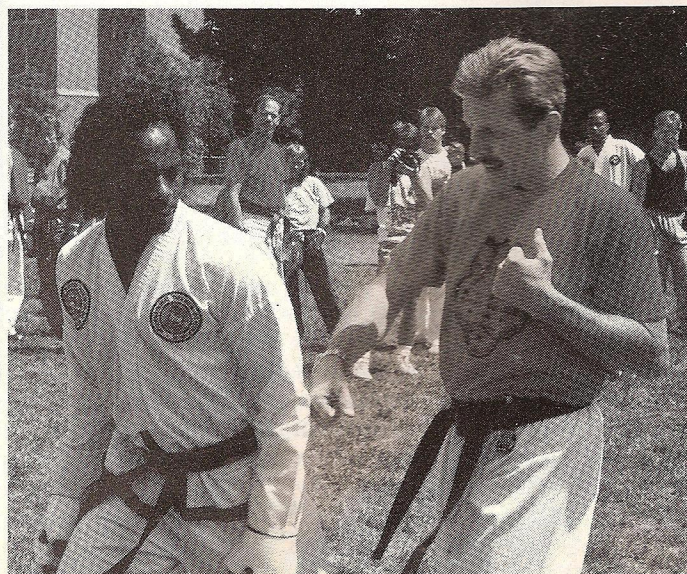
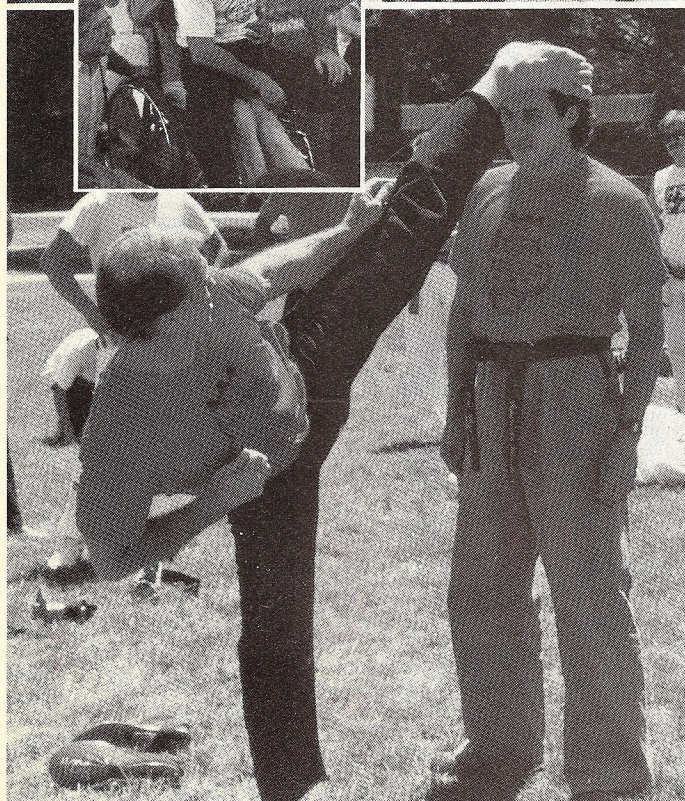


FIRST ANNUAL KARATE COLLEGE

The first annual Karate College was held at Radford University, Radford, Virginia and showcased the fighting styles and talents of former world full contact karate champs Jeff Smith, Bill Wallace, and Joe Lewis.

RADFORD, VA

Pictured top left and directly below is Jeff Smith; immediately to the left and inset is Bill Wallace. At top right are Joe Lewis and Michael DePasquale, Jr., and directly above is DePasquale, Jr. who was requested to teach on the final day of the Karate College Seminar.



supplement your diet with vitamins

by Michael DePasquale, Jr.

Although exercise and self-defense training are important methods for maintaining physical fitness, they cannot be performed without adhering to a proper diet. When the word "diet" is used, it does not only refer to a low-caloric intake. As you exercise and burn up calories and nutrients, you have to be sure to replace them by eating three well-balanced meals per day and by taking a supplement vitamin.

Food is fuel for the body. Without it, your body cannot perform and develop properly. If your body lacks proteins or other nutrients and minerals, you will not achieve the muscle development or tone that is the goal of exercise. You will fatigue easily and become susceptible to excessive soreness.

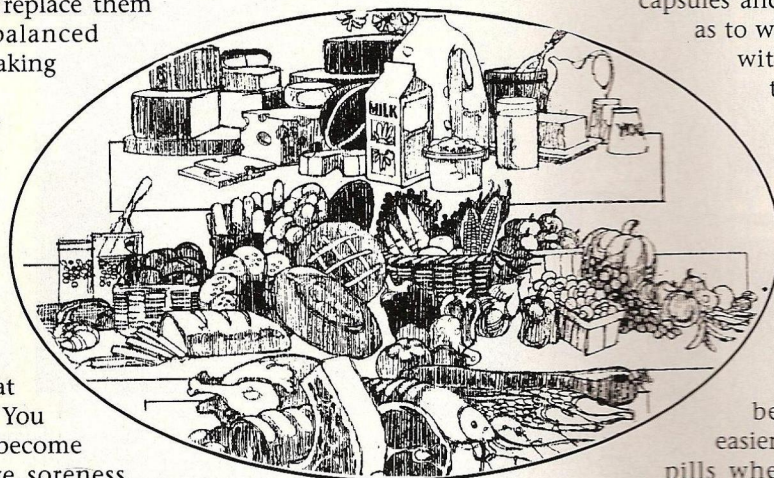
Avoid junk foods (empty calories) and eat foods that are rich in nutrients and minerals your body needs (non-fatty meats, chicken, fish, vegetables, milk, cheese, eggs, whole-wheat breads and cereals, nuts fruits, and raisins for snacks). Remember, do not go overboard on any one food, and follow a varied diet.

In your Martial Arts training, you will demand a lot from your body. Feed it well!

The human body operates on a twenty-four hour cycle. Your cells do not go to sleep when you do, nor can they exist without continuous oxygen, and nutrients. Therefore, for best results, space your supplements as evenly as possible during the day.

The prime time for taking supplements is after meals. Vitamins are

organic substances and should be taken with other foods and minerals for best absorption. Because the water-soluble vitamins, especially B-complex and C, are excreted fairly rapidly in the urine, a regimen of after breakfast, after lunch, and after dinner will provide you with the highest level. If that is not conve



nient, then half the amount should be taken after breakfast and the other half after dinner.

If you must take your vitamins all at once, then do so after the largest meal of the day. In other words, for best results, after dinner, not after breakfast is the most desirable.

And remember that minerals are essential for proper vitamin absorption, so be sure to take your minerals and vitamins together.

Everyone's needs are different, and for this reason manufacturers provide many vitamins in a variety of forms. Tablets are the most common and convenient forms. They're easier to store, carry, and have a longer shelf life than powders or liquids. Capsules, like tablets are convenient and easy

to store and are the usual supplement for oil-soluble vitamins such as A, D and E. Powders have advantages of extra potency (1 tsp. of many vitamin-C powders can give you as much as 4,000 mg.) and the added benefit of no fillers, binders, or additives for anyone with allergies. Liquids are available for easy mixing with beverages and for people unable to swallow capsules and tablets. If you're unsure

as to whether you'd be better off with a powder, liquid or a tablet, regular vitamin E

or dry, taking supplements three times a day or time released, my advice to you is to experiment. If the supplement you're taking doesn't agree with you, try it in another form. Vitamin-

C powder mixed in a beverage might be much easier to take than several large

pills when you're coming down with a cold. If your face breaks out with vitamin E try the dry form.

Vitamin and mineral supplements should be stored in a cool dark place away from direct sunlight. Our bodies tend to excrete in urine, substances we take in one four-hour basis, and this is particularly true of water-soluble vitamins such as B and C. On an empty stomach, B and C vitamins can leave the body as quickly as two hours after ingestion.

The oil-soluble vitamins, A, D, E, and K, remain in the body for approximately twenty-four hours, though excess amounts can be stored in the liver for much longer. Dry A and E do not stay in the body long.

(Parts of article comes from "Earl Mindell's Vitamin Bible").

Jeet Kune Do

The Next Generation

*A*lthough Bruce Lee worked with only a handful of individuals who could actually claim to be his students, these students-turned-instructors have become responsible for maintaining the promotion of the Jeet Kune Do concepts to what may be called a second generation of JKD enthusiasts. In upcoming issues, Karate International will focus on a number of the JKD instructors who are actively engaged in promoting the fighting method originally developed by Bruce Lee.

Jeet Kune Do has become such an elite art that there are many individuals who claim to be instructors of JKD. We've asked our own JKD authority, Dr. Jerry Beasley to direct the information appearing in this section. Dr. Beasley's credentials are unique in that he is the only person to have engaged in a scientific study (ethnographic analysis) of the JKD methodology and,

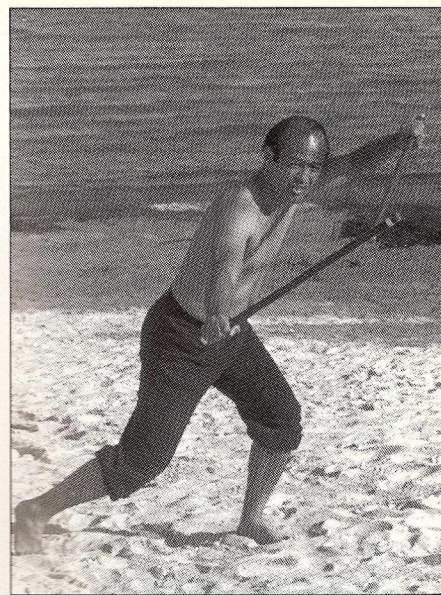
after five years, he has come up with an outline for defining JKD that has been approved by the top, certified JKD instructors.

The definition meaning of JKD can best be described as the way of the intercepting fist, or Bruce Lee's personal art. Most people outside of the JKD clan recognize JKD in terms of its theatrical representation. These individuals can relate to JKD only as an eclectic martial art in which Bruce Lee, to look good on camera, mixed in a little karate, tae kwon do, and kung-fu.

According to Dr. Beasley, JKD exists on three levels. The first level (which is the primary topic of his new book, *The Jeet Kune Do Experience*, Paladin Press), which he calls the theoretical/philosophical level, concerns itself with six principles. When understood the principles constitute the first phase of the JKD experience. We're sure readers will want to see the six principles, so we've already planned an article for an upcoming issue.

Level two is the physical interpretation of JKD. Second generation JKD practitioners can demonstrate competency in the art of kali, wing chun, Thai boxing, and, more recently penjak silat. JKD often is explained as a natural flow from kali to wing chun to Thai boxing. Techniques that don't fit into the flow, like karate style punching, for example, are simply tossed out in favor of boxing or wing chun style punching in which the concept of economy of motion is more readily apparent.

Assuming that an individual has developed skill on the physical level and has at least an appreciation of the theoretical/philosophical level, the JKD enthusiast also must

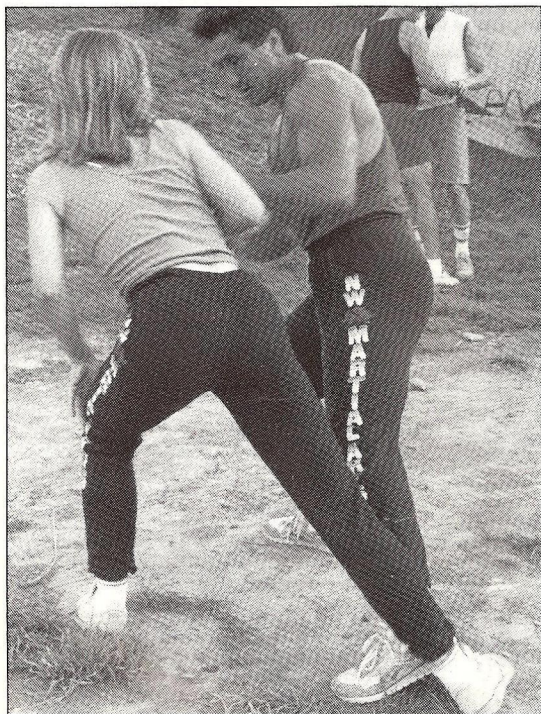


Dan Inosanto, the leading authority on Jeet Kune Do and Kali.

identify the third level of participation in order to be recognized as an instructor of JKD concepts. JKD also exists on the social level. Certified instructors of JKD concepts are recognized by Dan Inosanto and by other JKD instructors. Inosanto, who often is called "the Pope of JKD," often refers to the JKD family or the JKD clan as a representation of all the instructors who have achieved apprentice, associate, full, and senior instructor certification. Anyone not having achieved such certification is at best a participant or practitioner, not a recognized instructor.

To become a JKD instructor, one must first request recognition as an apprentice instructor. The apprentice certification enables one to teach a small group of students. Many apprentice instructors have achieved this level by practicing at JKD/Kali seminars. The promotion to associate instructor often is granted after approximately five years of apprenticeship. Associate instructors may give seminars on JKD concepts which focus on kali, Thai boxing, and what often is called the Jun Fan arts (adaptations of wing chun and kickboxing developed by Bruce Lee).

Full and senior instructor certifications are considered for long-time JKD practitioners only. Currently, there are only about eight full instructors and four senior instructors listed in the JKD family "tree". We'll spotlight some of these instructors and examine current issues in JKD throughout this series.



Jeet Kune Do instructor, Cliff Lenderman and friend, Beth, tryout Silat techniques.

The Great Smoky Mountain Camp

Vic and Ann Payne are both certified JKD apprentice instructors and are responsible for organizing the "Great Smoky Mountain JKD/Kali/Silat/Thai Camp" in Brasstown, North Carolina.

Now in its fourth year, the camp continues to attract more than 100 campers each summer. As the grand daddy of the JKD summer camp, Payne's camp is unique in that campers come from across the globe to participate. In 1988 the camp was visited by avid JKD enthusiasts from Puerto Rico, Germany, Switzerland, Venezuela, England, Canada, the Virgins Islands, France, and from throughout the U.S., including Alaska.

The camp got its name from nearby Great Smoky Mountains National Park. The "Smokies", as they are known, are a major tourist attraction in eastern Tennessee and western North Carolina. The style of living in Brasstown could appropriately be described as laid back—so laid back, in fact, that one might expect to see Andy and Barney patrolling the two lane hardtop road leading to the Payne's camp. All kidding aside, the camp's location is very peaceful and conducive to the study of JKD.

If the location can be called outstanding, the instructional staff is even better. Featured each year during the first week of July, are Dan Inosanto, Surachai Sirisute, Larry Hartsell, Tim Tackett, Garciela Casillas, Fred Degerberg, Cliff Lenderman, and Francis Fong. Daily classes are offered in kali (Inosanto), silat (Inosanto), boxing (Casillas), Thai boxing (Sirisute), and JKD (Hartsell, Tackett). Each evening, guest instructors offer specialty courses including street fighting (Degerberg), wing chun (Fong), and ninjutsu (Lenderman). As if the camp doesn't provide enough instruction through regular classes, the instructors can be found teaching small groups until midnight each night.

The typical day at camp includes a 7 a.m. class in kali, followed by a 9:30 a.m. class in muay Thai. After a brief rest, campers prepare for the 11:30 a.m. JKD class, followed by an extended lunch and rest period. Fueled up and ready to go, campers participate in a kickboxing (WKA style) class before

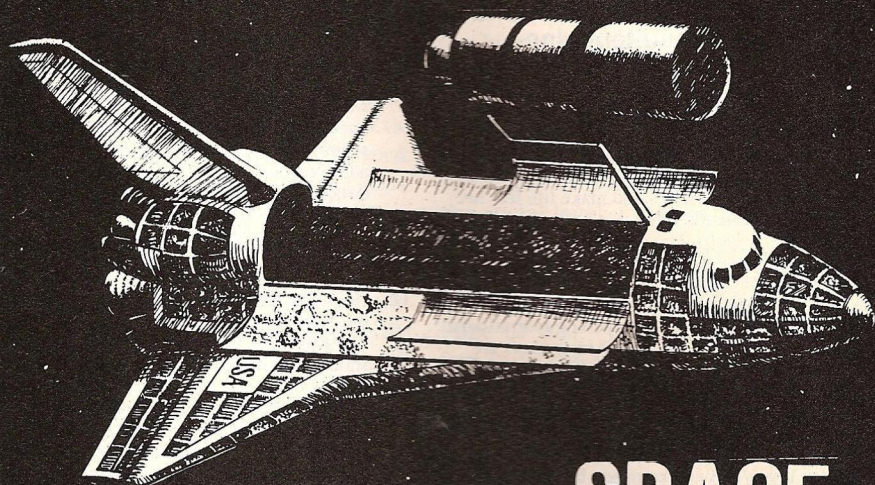
supper. To round out the day's instruction, classes in silat and other martial arts are taught each evening. After six days of solid martial arts training, the campers are treated to a Saturday night awards banquet at which several campers are recognized for their outstanding effort.

Martial artists on the East coast, who have an interest in discovering for themselves the utility of JKD training, have several options; The Pennsylvania Karate Academy in Pittsburgh, Pennsylvania, Dick

Karrell's Martial Arts Academy in Charlotte, North Carolina and Francis Fong's Academy in Atlanta, Georgia each hold alternate JKD weekend seminars during the fall and spring of each year. But each summer, the place to be for JKD's next generation is in Brasstown, North Carolina for the Great Smoky Mountain JKD/Kali/Silat/Thai Camp. For more information, write Vic and Ann Payne, 196 Settawig Road, Brasstown, North Carolina 28902, or call (704) 837-8916.

NEW!

For armchair astronauts of all ages....

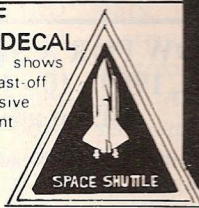


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Every style, whether it be Karate, Judo, Kung Fu or Ju Jitsu, has what is referred to as the basic techniques or concepts of the art. Each style has techniques that are unique to their fighting system, or have a basic set that is similar to those of other styles.

These are not the fancy techniques that we all enjoy; but ones that are plain, simple, direct and effective. These basics are the building blocks of each style. Without them, the systems of self defense would perish. They would become a simple collection of techniques for self defense, like a beautiful house built with no foundation; they would not stand the test of time. The basics are reliable and will work when all else fails as when the beautiful house crumbles, the foundation is what remains...

Imagine this scenario if you will, it's late at night and you are just leaving a party at a friend's house. You are studying the martial arts in and out of the dojo. That means you are eating correctly, getting the proper rest, and trying the best you can to stay in good shape. On this evening you have done everything in moderation but you are tired and have decided to leave. Your wits are with you. As you approach your car you are confronted by a rather large individual inquiring into the whereabouts of your wallet and jewelry. Being one on one you are confident of your technique, so you proceed to do one of the advanced techniques of the style you study; roundhouse kick to the abdomen, and a jump scissor take down and WHAM...it works like a charm. You feel pretty good except when you look up you find out that the one attacker had two friends hiding in the bushes, and now, after your neat, fancy technique you are on the ground about to be pounced upon.

"Stick to the basics" something that is usually drilled into martial artists from the day they enter the dojo. However, we all love to show off, and we all love to make a difficult and fancy technique look easy. This is fine for our training, but for the street combinations, it's not so good.

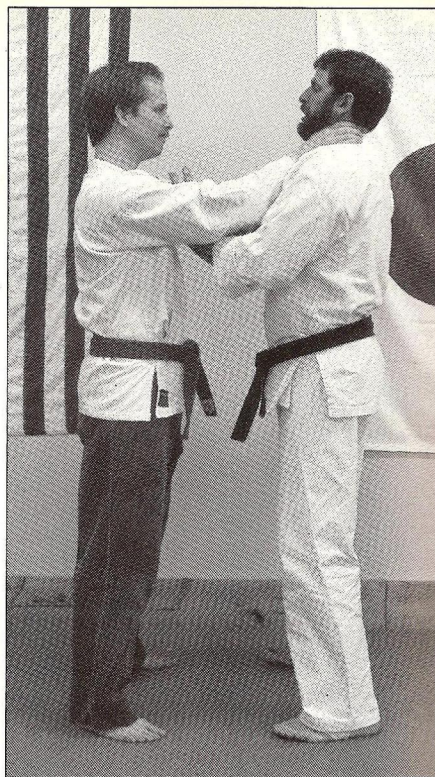
The basics can be a good, solid and powerful weapon, which can be used short range, middle range or long range. We can even further simplify

this by using the basic reverse punch, elbow or knee strike with the front snap kick or the side kick. These techniques must be practiced in each training session we attend, since they are effective techniques in almost every situation we may be confronted with.

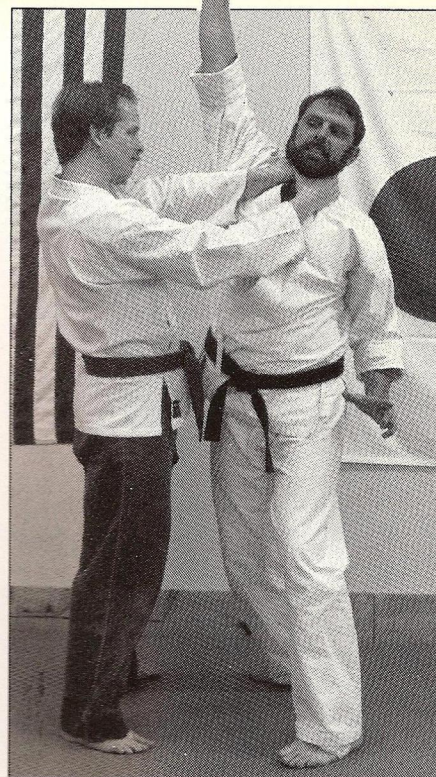
There will be, however, situations that may require a softer approach to defense, but there are techniques we can use for these attacks as well. There are several attacks with which we must concern ourselves. They are the ones which the opponent tries to hit us with a punch, a kick, or the hands-on attack. In addition to these, we must be ready for the wrist grab, lapel grab, bear hug, or possibly an attack

*BASICS
SIMPLE,
PAINFUL,
EASY TO DO,
AND...
EFFECTIVE!*

BY SENSEI JOHN OLSHLAGER

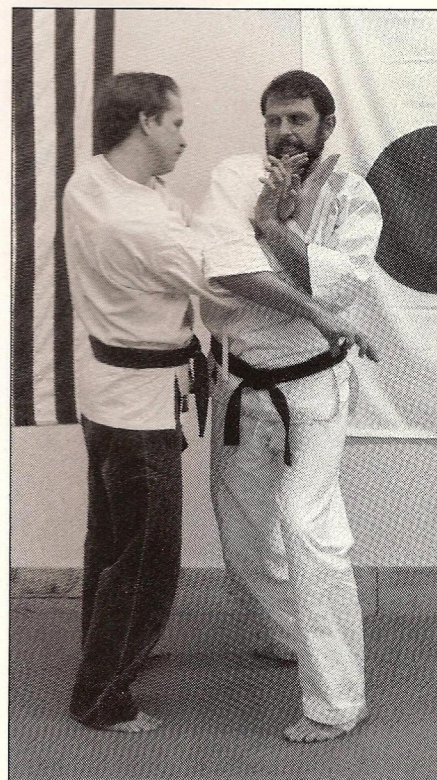


1▲ Duke, John Feeney, attacks instructor, John Olshlager, in a front choke attack.

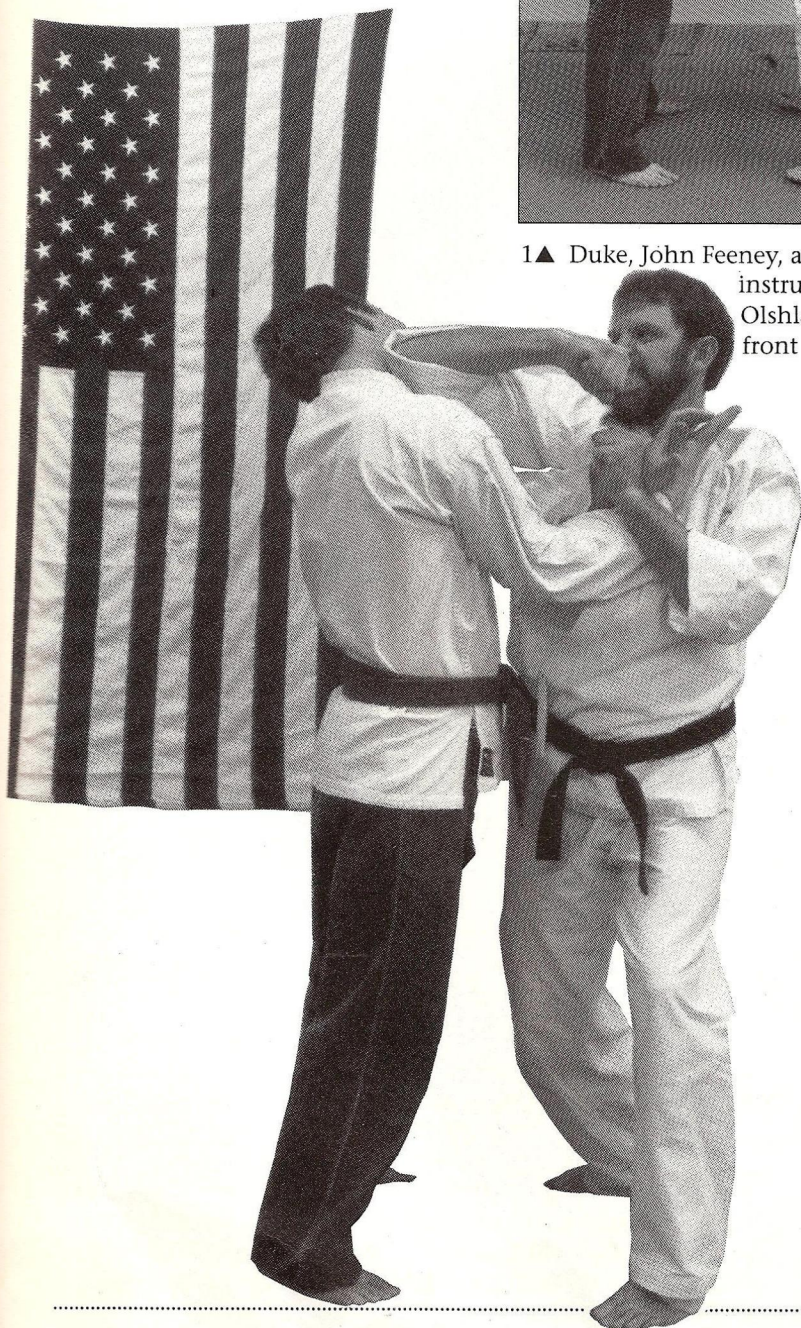


2▲ Defender raises his arm and turns the body to break the grip on his neck.

Defender powerfully drops his arm to draw the attacker's arm off the neck and into a pinned position. ▼3



4▲ The defender now slams his opponent with a reverse elbow.



with a weapon such as knife, gun or club. We can learn as many defenses as we like, but as professional martial artists on the street, we do not want to question, "what should I do?" We must just react.. Our reaction should be quick and self assured, not tentative and slow to develop.

The basics are important in any activity; you can't do advanced mathematics unless you know basic math, and you cannot build a house until you build the foundation. Just as a house would collapse if it had a weak foundation, your defense will fail without the basics to support them.

In Jiu Jitsu, The art I study, there are many wristlocks, submission holds and throws. In the event that any of them do not work or the opponent does not react to a particular lock up or nerve center attack, we would immediately revert back to the basics of block, punch, and kick. Pure style Jiu Jitsu does not utilize striking techniques, but a more practical style of Jiu Jitsu uses a wide variety of loosening up strikes. If the technique does

fail, we will then take measures to defend ourselves in the hard-style context.

Many of my students ask how many variations there are in a particular technique, from a specific attack, or how many arm bars have to be learned. The answer is almost always the same: one.

"Many of my students ask how many variations there are in a particular technique ... the answer is almost always the same: one."

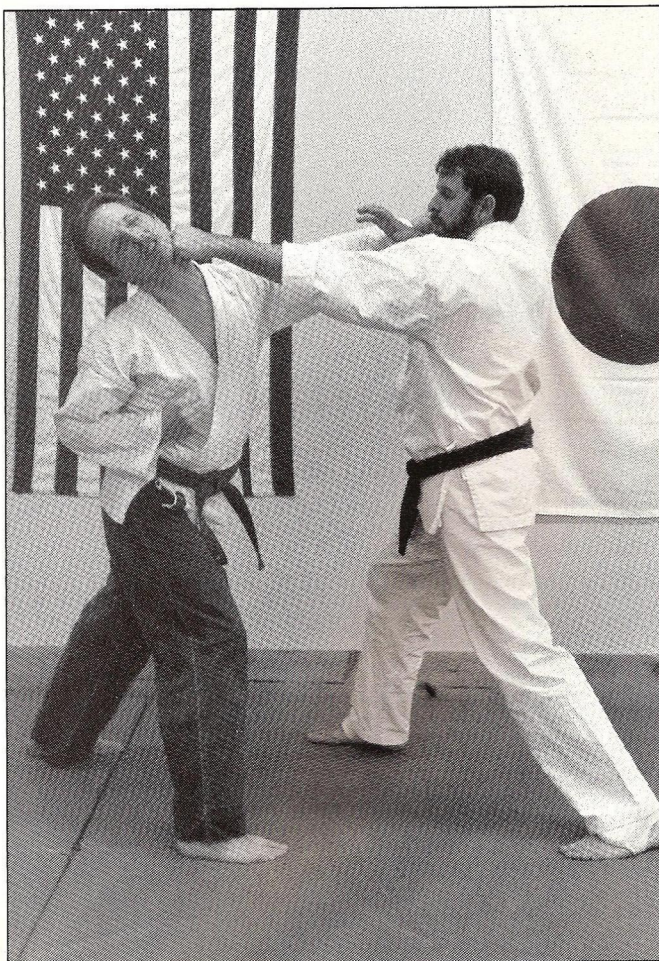
For example, in the style of Jiu Jitsu there is only one block. It intercepts the weapon before it reaches the target. That same block can be placed in an infinite number of angles. We don't have forty-two and one-half blocks; we have one. There is one blocking concept for that block, and

from there we stop the opponent from striking us. On the street we do not have the luxury of time to decide the action we must take to defend ourselves, our reaction to an attack must be instantaneous, quick, and without hesitation. If we practice the basics, training our minds and bodies to react to attacks instantaneously, we can be confident of our defense.

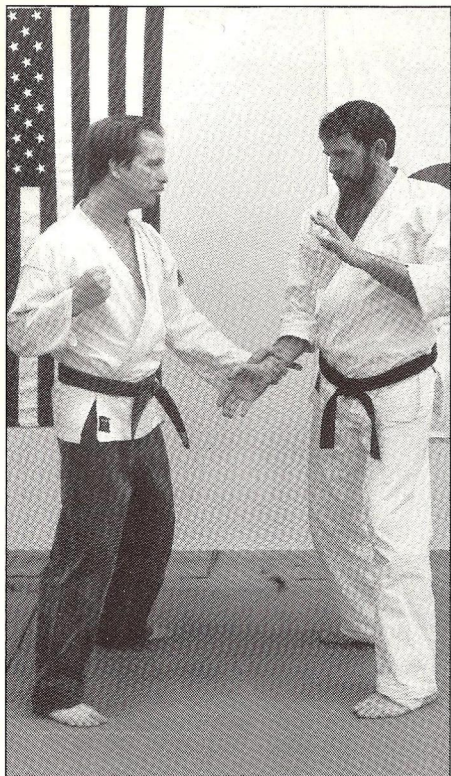
Basics are, of course, more than just blocking, punching and kicking. In the art of Jiu Jitsu there are mandatory self defense moves as well as simple escapes, takedowns, and wristlocks. Basics are the things that are necessary for us to learn before we can learn intermediate and advanced techniques. These are the techniques we rely on to get us through the tough time we my experience on the streets. The next time you find yourself getting bored with the beginning class where basics are taught and reviewed, I hope you will see things a little differently.

Remember the basics are simple, painful and easy to do, and effective!

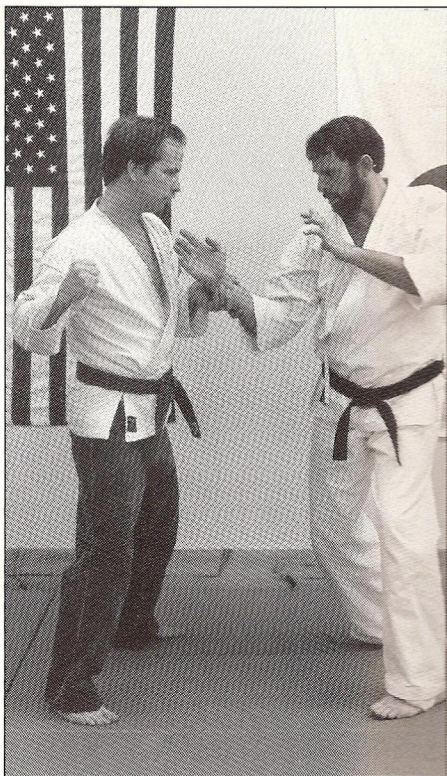
1▼ Basic hard style attack, defended against with the basic high block and... 2▼ basic counter with the reverse punch



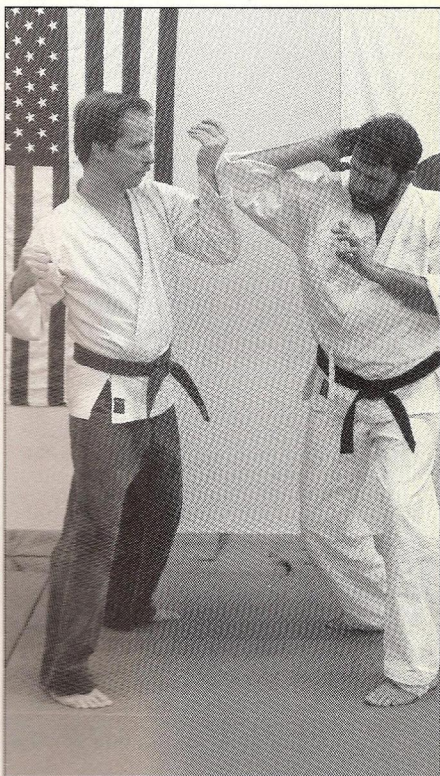
1▼ Attacker grabs the defender in a straight wrist grab...



2▼ The defender begins his escape by wedging his hand out of the grip by going against the thumb and pinky and...



3▼ finishes with a strong hip twist to complete the escape.

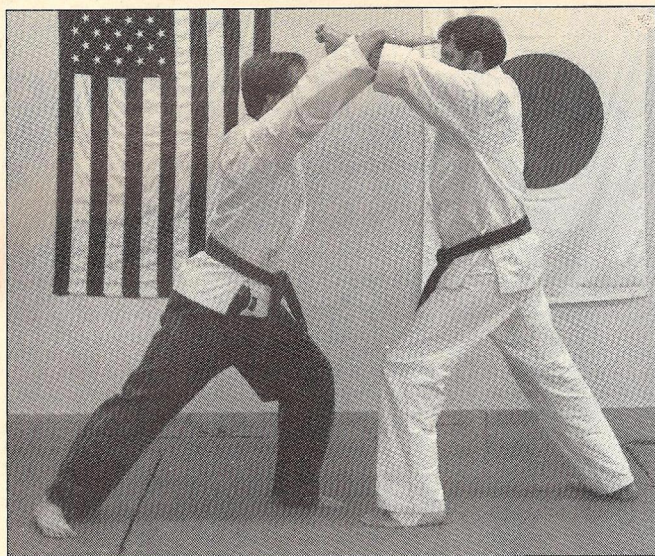


1▼ Defender blocks the punch with a cross body-high block and...



2▼ delivers the thrusting side kick to the abdomen.

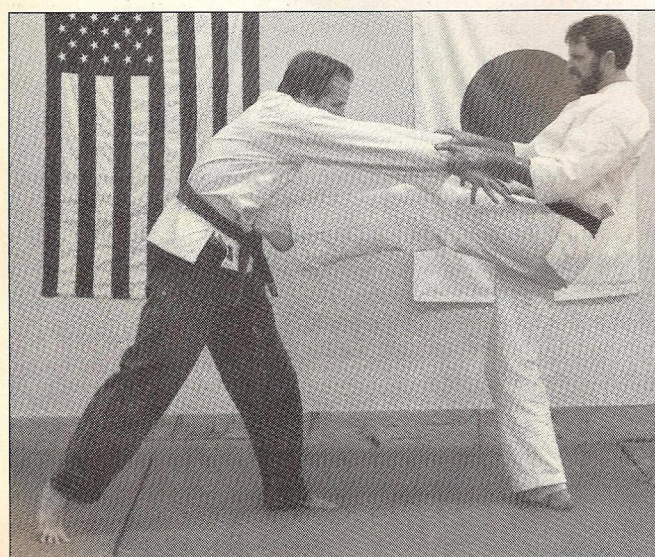




1▲ Sensei Olshlager completes a wedge block against a double-hand high attack...



2▲ the defender fans and draws the opponent off balance and prepares to...

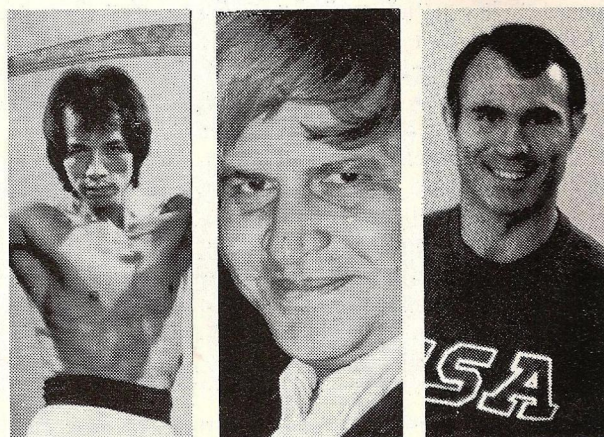


3▲ deliver a front snap kick to the stomach.

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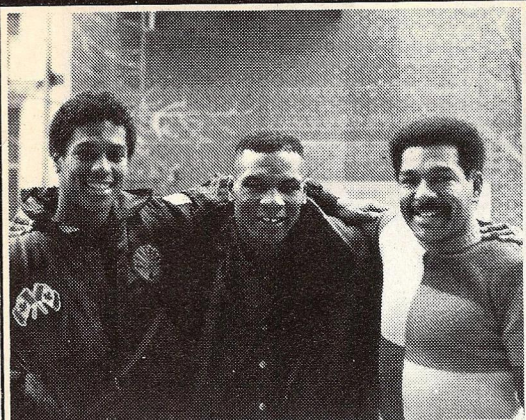
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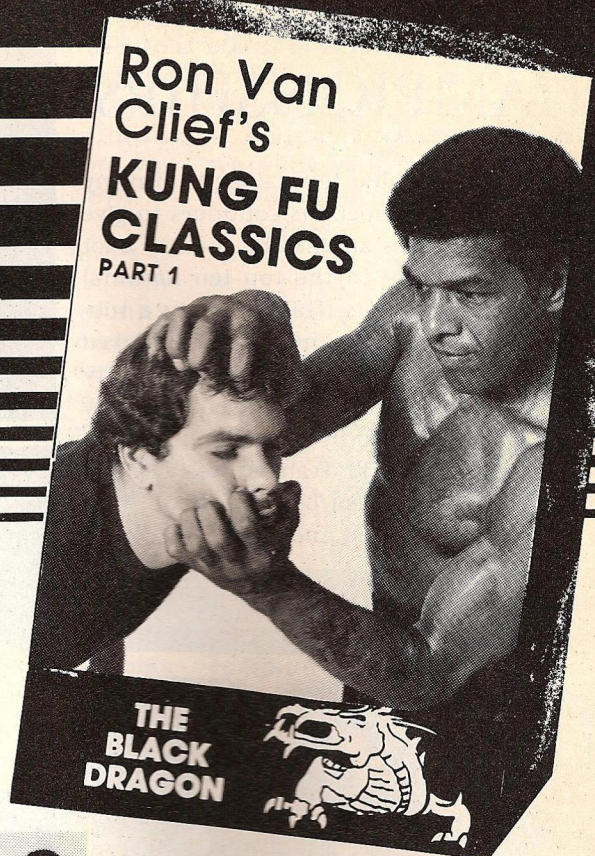
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RON VAN CLIEF (Right) WITH MIKE TYSON (Center)
AND TAIMAK (R-Star of "The Last Dragon")

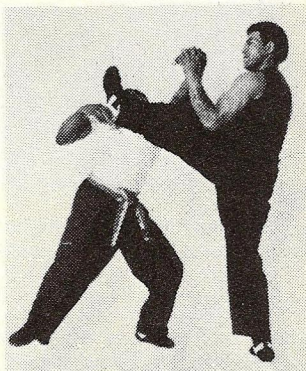


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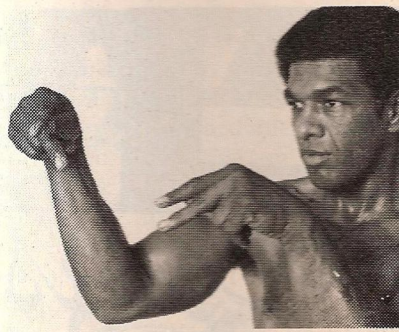


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